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THE QUARTERLY JOURNAL of SPEECH

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THE QUARTERLY JOURNAL OF SPEECH

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THE CASE FOR SPEECH*

ANDREW THOMAS WEAVER
University of Wisconsin

MY PRESENCE on this platform today is due to a persistent speech defect from which I long have suffered: an inability to pronounce the monosyllabic negative at moments of emotional excitement induced by persuasive requests from friends who want me to do something contrary to my better judgment. When President Marshman asked me last summer to speak here, I suffered a seizure of my old malady. I simply couldn't say "no." Which circumstance recalls the experience of one of my colleagues who had gone out to speak at a high school commencement. Over the telephone, he had told the superintendent that the title of his address would be: "The Things That Are Caesar's." He found it printed on the program: "The Things that Are Seizures." Well, this is one of those things! I. A. Richards, the renowned authority on semantics, once remarked that, when people speak with each other, misunderstanding is the rule—understanding is a happy accident. It may be so with us today; the strict limitation of time forces me to omit qualification and to speak rather dogmatically.

A dozen years ago, when the young fellows organized a revolt against an alleged totalitarian government in the National Association, to my complete astonishment, I learned that I was one of the senescent group who had been stopping progress for lo, those many years! Though not one of the "Founding Fathers," I *was* present at the First National Convention and I have attended 87% of all our conventions. The emergence of the Elephant from the doghouse in

*Delivered at the Cleveland Convention of the National Association of Teachers of Speech, December 29, 1938.

November gave me new courage for this day. Perchance, thought I, we of "the old guard" may yet have life left in us and, if so, I'd better speak before the Townsend plan gets me. I am *very* much afraid that what I have to say may convince you that I *am* hopelessly reactionary. However, I feel that I can discuss some aspects of our professional activity more freely than I could have discussed them two score years ago. Whatever their shortcomings, my convictions no longer are snap judgments. They are the slow precipitates of experience, the sober reflections of one whose professional life has extended over more than a quarter of a century. In stating "The Case for Speech," I am giving an account of the faith which has led me to invest the one life I have in this profession.

First of all, please note that it is the case for *Speech* which I am endeavoring to present, not the case for public speaking, or speech pathology, or the educational theatre, or debating, or interpretative reading, or radio speaking, or any other sub-division of our field.

As we begin, go back with me, for a moment, to the year 1915. At that time, we faced so many threats to our existence as a professional group that our sense of unity was very lively. However, prosperity and security, real or fancied, have brought changes in our views and attitudes. Mistake me not, there always have been differences amongst us. But, 23 years ago, when we got together in a National Association we managed to submerge those differences; we then thought in terms of our agreements. We then perceived the imperative need for united action in a common cause. Now that we have come to feel safer, we also feel freer to indulge ourselves in the luxury of specialized interests. Just so the American colonies cooperated better during the Revolution than they did after they had won their independence. When the outside pressure had been removed, the bonds which held them together relaxed. It may be that there is no danger in our growing predilection for organizing ourselves into separatist groups. We may be strong enough to stand and fight effectively for our several causes without the keen consciousness of unity which once animated us. However, it seems to me that the old analogy of the vine and the branches still holds.

Not infrequently, it happens that a little band, so devoted to a great cause that their disagreements sink into relative insignificance, may influence their environment and the future more than can a larger group less closely knit together and working at cross purposes. Twelve unlettered men, gathered together 2000 years ago, doubtless have affected the course of civilization a good deal more vitally than

the poor old League of Nations ever will affect it. The forces which, a generation ago, emanated from a small, poorly equipped upper-story room in an antique college building probably were more significant in the history of the educational theatre than much of what is now coming out of larger and more ornately-housed schools of the drama.

It may be that I have mixed my signals and should be pointing with pride where I am viewing with alarm. However, I cannot escape the conviction that there is danger in our breaking up into groups, not only on geographical and subject-matter lines, but on curricular lines as well. Already, some of our elementary school teachers have attempted to set up housekeeping for themselves and to publish their own journal. How long will it be before we shall have associations of junior high school speech teachers, or junior college speech teachers, of high school speech teachers, of college speech teachers, and of university speech teachers? By the time the entire country is tied up in state, regional, and national associations representing our common interests; and then, further, in state, regional, and national associations, designed to promote each of the numerous divisions of our field, are we not almost certain to have weakened our saving sense of solidarity and our unity of purpose? In one form or another, the old issue remains before us: *confederation versus organic union*. "Divide and conquer" is no truer than "Divide and be conquered." If, and when, workers in the various branches of our field, having perfected their own organizations, conclude that their interests may be served best by separate meetings and that what goes on at the general sessions of the National Association Convention is of little or no concern to them, the process of disintegration will have begun. I, for one, doubt that any such group soon will become so strong that it safely and wisely can sever the ties which bind it to the family circle and fare forth into the cold and cruel world alone.

Not only are we being organized into fragments, but we seem also to have a strong tendency to a parochial diversity of interest in our professional literature. During the time in which I was editor of the QUARTERLY JOURNAL, some members of the Association constantly were advising me that it was necessary to publish more and more articles about speech in the secondary school if we were going to interest potential subscribers in that sector. Now, of course, there doubtless was wisdom in that counsel. Nevertheless, it always has been just a touch difficult for me to comprehend why it should be assumed that high school teachers—presumably college graduates—should have such an insatiable appetite for articles on high school

outlines, techniques, and objectives, while articles of more general nature would interest only college and university teachers.

A third tendency to split ourselves up into sects is to be seen in the ever-growing complexity of our convention programs. This year, by adding a fourth day to our conclave, the officers have succeeded in arranging for Joint Sessions with the Educational Theatre Association, The National Theatre Council, and The American Speech Correction Association. It seems to me that we soon must realize that in a society of 4000 members, it is manifestly impossible to let everyone appear on the program whenever he feels so inclined. Furthermore, it simply is not in the cards to set up an additional section every time anyone wants to discuss a specialized matter which does not seem to fit neatly under any program heading already in use. This year, we have 18 sections, not counting the American Speech Correction Association, the Theatre Council, and the Educational Theatre Association. If we keep up the dizzy pace at which we have been going, we soon may come to be the sort of specialists who know more and more about less and less, and we may succeed in reducing our professional organization to an absurdity.

Although it requires a considerable amount of temerity to make the proposal, I seriously suggest the desirability of cutting out some of the rings of the circus which we are now running, returning to a simpler schedule of general sessions, organized around high, focal points of professional interest which should appeal to all workers in our field and which would emphasize the central body of knowledge and technique without which specialization is a paradox. At least, we might try it once. Thus we should send our specialists back to their own tasks inspired and strengthened by a sense of total professional support. There are other scholarly societies which hold no sectional meetings whatever. They make up their programs wholly of discussions in which they seek to bring the unified mind of the entire profession to bear on the several phases of their common enterprises.

One of the reasons for our susceptibility to schism is that, like many other subjects, speech is synthetic; it is a mosaic made up of items of knowledge and technique drawn from many other academic fields. Ultimately, only the capacity to see these elements steadily as parts of an indivisible unity can hold them together. Therefore, our definition of speech must be broad enough to include all of its fundamental elements and yet narrow enough to be defensible. It must reach around such diverse entitles as phonetics, speech peda-

gogy, theatre arts, pathology, public speaking, interpretative reading, debating and discussion, speech psychology, voice science, oral rhetoric, radio, and perhaps important variants of these.

What is the golden thread of common essence which runs through them all? Are we not striking toward the heart of the matter when we say that *speech is social adaptation through reciprocal stimulation by voice and visible action?* If we can agree that speech as an instrumentality of social cooperation is our central interest, and training in that our paramount responsibility, then all who teach any phase of our subject should yield their first loyalty to that ideal. And, if these be not our interest and our responsibility, we must proceed to find some other more acceptable formulae to which we can yield our full measure of devotion.

If this view is sound, it follows that when we teach the theatre arts, we should conceive of them as a frame or setting for the acting which is obviously speech. We should realize that it is impossible to have a fine play without placing the emphasis on speech. Lighting, costuming, make-up, stage design, all these are but the matrix for the spoken drama; at best, they are only auxiliary to the real purpose of playing. When we teach phonetics apart from living speech, we invade the field of linguistics and philology; we forget our *raison d'etre*. When we teach psychology divorced from its contributions to the understanding of the place, function, and principles of speech, we become psychologists and are recreant to our peculiar responsibility. When we are so concerned with light waves and sound waves *per se* that they are for us no longer the potential carriers of speech, we remove into the realm of physics. When we are so absorbed in a study of muscles, cartilages, nerves, and membranes that we no longer think of them as parts of a speech mechanism, we may as well transfer our laboratories into the medical school. When visitors to our classrooms see us concentrating our time and effort on problems of syntax and grammar, they properly may inquire why we do not leave such matters to language departments. And, when they find us stressing *what* is said while neglecting completely the form and the social setting in which it is said, they well may ask why we arrogate to ourselves all of the more general functions of education.

And what shall we say of the confusing impression which our own lack of clarity as to what we are doing, makes upon those about us? What of the absence of enthusiasm for speech among school administrators whose only contact with our work is fragmentary and peripheral? Why should we be surprised when a high school prin-

cipal who has never seen anything in our field except a course in choral verse-speaking fails to appreciate fully the potential value of a well-rounded speech curriculum? Why condemn a college dean for not understanding what we mean by speech, when all he has known under that term is a course in stage mechanics? And why should we be irritated by the denseness of state superintendents of public instruction or of national leaders in curriculum-making who have no adequate conception of speech training? Here a dash of "expression," there a dab of debating, and yonder a pinch of play production! Until we can agree among ourselves upon a substantial core of fundamental instruction in speech, we shall be hampered sadly in our efforts to inform and move those whose favor is the open sesame to our future. When such people ask: "What is speech?" we must not continue to give them fifty-seven different answers!

It may not be easy to keep our eyes focused on speech, but we must contrive somehow to do precisely that, if we would justify our expansion as an independent discipline. Our one unanswerable apology for being is that we *do* treat the contributions of other subjects from a special viewpoint and that we do utilize them as they no longer would be utilized if we were to be absorbed into the surrounding departments which have claims upon our territory. We are an academic Czechoslovakia ringed by neighbors at least some of whom feel that we are at once a nuisance and a menace and who would not be at all averse to dividing among themselves the ground which we occupy. If we would continue to prevail against our enemies, to use Booker T. Washington's great figure, in some minor matters, we may be as separate as the fingers but, basically, we must be as united as the hand.

Thus far I have been presenting the case for *speech*. Now let me outline very briefly *the case* for speech, my reasons for believing that we should grow and prosper. I know that, for many of you, what I am going to say is old stuff. Nevertheless, to me it still seems true even if it is old.

My first proposition is that training in speech is training in thinking. In no way can we do more to improve the thinking of our students than we can by helping them to develop better speech habits. The idea that speech and thought are intimately correlated is not, as some mistakenly suppose, a product of the overheated imagination of contemporary behavioristic psychologists; it is probably as old as Aristotle.

We all know that man has the capacity for living in two worlds:

"the world of words and the world of things." By trial and error in the realm of words, he evolves new ways of dealing with his environment.

All men may be divided into two classes: those who live mainly in the world of physical objects and have only an inadequate world of words, and those who possess a well-organized world of words in which they live much of the time. The first group are unable to detach themselves from their material surroundings and experience the thrills and triumphs of imagination and abstract thought. They cannot think successfully about things which are not immediately present to sense. They do not write poems, dream dreams, and lift humanity to new levels of conduct and achievement. The second group are wise enough to know that man does not live by bread alone but also by the word. These find joy and satisfaction in reading great books, in listening to noble music, and in planning for a better world. Of course, it is our function as teachers of speech to assist both types of individual, but for those whose world of words is small and cramped we have great gifts indeed. This is the first and the greatest claim which we make for speech training; it helps the student to construct and use a satisfactory world of words in which he can best find solutions for the complicated problems of living. Therefore, we believe that speech provides richer opportunities than does any other school discipline to forge and sharpen the indispensable tools of mental life.

My second proposition is that, more directly than any other subject which may be taught or studied, speech training develops the vital techniques of social adjustment and thereby builds personality. By taking out of the lives of our students, or minimizing those habits which mar their speech, we help them to fit themselves more advantageously into their social environment and, as they do this, they grow in personal stature. Personality is a flower which flourishes as a by-product of successful social living and this becomes possible only when one has achieved reasonable competence in speech. Recent scientific studies strongly support the thesis that speech training very definitely contributes to the building of effective personality. Again, speech is weighed in the balance; and not found wanting.

Third, and finally, everything taught in the speech classroom has immediate, practical significance in constantly recurring life situations. This integration of school with life is not so obvious or so easily accomplished in some other subjects. But when we teach speech, we are training our students to do what they are going to

have to do day in and day out as long as they live. There is no issue of transfer of training here.

This, then, is our threefold case for speech: *it is training in thinking, it is training in social adjustment and personality,* and *it develops habits universally and continually useful.*

A couple of years ago, I was on a convention program with a professor of English. In his talk, which preceded mine, he remarked, rather patronizingly, that English is a very old subject while speech is very new. When I arose to speak, I could not resist the temptation to reply that long before there was any English language, when our British ancestors dwelt in the forests, clad in the skins of wild animals, speech was already an established discipline in the great cultural centers of the ancient world.

Professor Hoyt Hudson once caused a thrill to travel along my spine, when, in discussing the tradition of which we are a part, he spoke of "the sixty-five generations which have come and gone since Corax trained speakers in Syracuse." In thus marking the beginnings of our history, Professor Hudson was conservative indeed; for, in the 12th Egyptian dynasty, about 3,000 B.C., a school boy on the Nile wrote into his papyrus copybook what have come down to us as the *Precepts of Kegemni and Ptah Hotep.* Found in the tomb of an ancient Egyptian King and preserved in the National Library at Paris, this is the oldest manuscript in existence. According to its own preface, it is a textbook for use "in instructing the ignorant in the knowledge of speech."

So, I think that we teachers of speech are ready to match our lineage and ancestry with any. From the time of Ptah Hotep on down through the great days of Aristotle, Cicero, and Quintilian to the present moment, speech always has had an irrefutable case for recognition as of central importance in any well-conceived program of education.

Again and again and again, as we bring this case before the world about us, may we have faith to believe with Anthony Eden that "the still waters of a community of interest often run so deep that they go unnoticed, but they are far, far more important than the more noticeable but superficial ripples of disagreement, *what we have in common is what matters most.*" Shoulder to shoulder, with our eyes fixed on our goal, *together* we shall go up to the promised land to possess it!

THE NEW YORK CITY COURSE OF STUDY IN SPEECH

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THE New York City Course of Study in Speech for High Schools provides for two terms of work in speech to be substituted for two terms of English. The course was devised by a committee of licensed chairmen of speech departments who had been appointed by the Superintendent to standardize and unify the speech work of the city. The course of study was published in two sections in January and September, 1934, and has been in use in some of the city high schools since that time. It should be understood that only schools in which there is a department of licensed speech teachers have incorporated the speech work in this form into the curriculum.

New York City has very special needs conditioned by the fact that the forty-seven academic high schools vary in size from those having a registration of about 1000 to those whose register runs over 10,000. These schools are scattered over a vast area and differ greatly as to the background of the students whom they draw. There are, for instance, schools whose registration is chiefly foreign in background, sometimes of one special nationality, some whose students come from poverty-stricken districts, and others where the students come from homes of the economically comfortable American type. Consequently, any course of study designed to serve such a variety of students must be broad in scope and elastic enough to admit of variety of approach, method, emphasis, and interpretation. These things the present course sets out to do, and, in the opinion of those trained teachers who have conscientiously followed the course for the past four years, it is admirably suited to its purposes.

The Course of Study takes cognizance of the fact that any subject-matter must meet the challenge of modern educational ideas, that it must undertake the development of the whole child using the subject matter as a tool. The New York Course definitely aims to emphasize for student and teacher that "Speech training is training in personal and social behavior" and that "improved speech skills are merely the effective tools of the speaker;" that speech education, like all education, must be a factor in "building character,—that is, in the establishing of ideals that function unconsciously in human behavior." It recognizes, also, that part of the business of education is the passing

on to the student the cultural heritage of the race and a "fortifying of the student for actual demands that are to be made upon him."

The first term, therefore, is planned to prepare the mind of the student for speech education. It must be recognized that students come to high school conditioned to the study of history, mathematics, languages and the other traditional subjects of the curriculum. Speech is, however, a new field for the student, one in which he needs to be oriented. Before the student can be given the improved techniques in speech, he must be mentally and emotionally prepared to receive them. The work of the first term is outlined in the following units of study:

I. Social, Economic and Cultural Aspects of Speech.
II. Voice Education:
  A. Voice—The Revealer.
  B. Poor Voice Use:
    1. Causes.
    2. Effects.
    3. Analysis of voice defects of the class.
  C. Good Voice Use and Its Effectiveness.
III. The Voice Mechanism:
  A. The Motor Power.
  B. The Vibrator.
  C. The Resonator.
  D. Vocal Interferences.
IV. The Science of Speech Sounds—Phonetics:
  A. The Sounds of English.
  B. Common deviations from the standard.
V. English Usage:
  A. Choice of Words.
  B. Relationship of Words and Word Groups.
  C. Pronunciation.
VI. Oral Composition:
  A. Insistence upon creditable participation in class discussion.
  B. Training pupils to plan and to deliver clear-cut, well-ordered, and interesting talks on suitable topics.
  C. Conditioning pupils to an audience awareness and to a responsibility for audience interest.
  D. Developing in pupils the habit of intelligent and courteous listening.
  E. Developing in pupils a sense of social responsibility.
VII. Oral Interpretation:
  A. Providing worthy material that is within the range of the student's capacity.
  B. Teaching the technique and providing practice in mental skills involved in getting the central thought of a selection.
  C. Developing the power to evaluate thought relationships.

D. Guiding students to an appreciation of the mood or feeling, or point of view inherent in a selection.
E. Training students to associate oral expression with a coincident creative mental state.
F. Teaching students the appropriate use of the techniques of oral interpretation for the adequate and artistic revealing of thought content and of emotional reaction. This should include a consideration of the following:
   1. Timing (rate, pause, duration).
   2. Pitch (inflection, intonation).
   3. Force (stress, volume, intensity).
   4. Voice quality (resonance, pitch).
   5. Appropriate speech.
   6. Bodily expression.

The Course of Study is not intended to be used only in consecutive units. Early in the term, a survey of the class should be made and individual problems of the students made clear. The work of Unit I is carried on through direct teaching, class discussion and talks. Thus, the work of Unit VI is applied to Unit I. The work of Units II, III, IV and V is also to be taught directly but is, too, to be correlated and integrated with that of Units I and VI. The student should be applying all his newly-acquired knowledge and skills throughout the work of the term. Unit VII is usually not attacked until the skills of the other units have been established to some degree. The literature of Unit VII is usually poetry or drama as especially appropriate to the oral method of presentation. The Course of Study includes a list of such suitable material.

The Course of Study for the second term presupposes, to a degree, that the motivation work of the first term has been successful and that the student is ready to go ahead to an achievement of further skills. The objective of the second term is: "the development of the individual student and of the ability to release personality through effective speaking." As a further motivating force, the Course for the second term includes a broader study of language and its significance. The units for the second term are:

I. A Changing Language in a Changing World:
   A. Brief History of the English Language.
   B. The English Language Today.
II. Voice and Speech in Relation to Modern Phonetic Standards and Practices:
   A. Diagnostic testing and recording of the class.
   B. Study of voice and phonetics.

C. General review of the sounds of English from the standpoint of their auditory, kinaesthetic, and visual values.
D. Advanced study of sounds:
1. Assimilation.
2. Syllabication.
3. Stress and breath groups.
4. Rhythm of English speech.
E. Diagnosis of faults and remedial measures.
F. Ear-training.
G. Training in appreciation and discrimination of the best in the art of the theatre, concert, opera, lecture, motion-picture.
H. Establishing standards in voice and speech for participation in school activities.
I. Vocational values of fine voice and speech.
J. Establishing student responsibility for good voice and speech.
K. Training the student as auditor.

III. English Usage:
A. Correct use of idiom.
B. Correct grammatical usage.
C. Avoidance of colloquialisms, vulgar slang, foreignisms, provincialisms.
D. Choice of words.
E. Pronunciation.

IV. Oral Composition:
A. Preparation for a formal talk.
B. Techniques of effective delivery.

V. Oral Interpretation.

VI. Dramatic Interpretation.

Special and more advanced objectives are set forth for the second term's work in interpretation. These are listed as:

1. To develop in students an understanding and appreciation of "the best thought of the best minds in their best moments" in order that their own minds may be opened, their imaginations led out, and their spirits enriched by experience gained through vital contact with good literature.
2. To develop intelligence, sympathy, and directness through and in reading of verse and prose.
3. To develop the capacity for the enjoyment of reading aloud.
4. To develop a sympathetic understanding of the audience.
5. To develop a control of the outward manifestations of self-consciousness.

Directions to teachers for the use of the Course of Study are important. Some of the outstanding ones are here noted.

1. The class-room situation should be a social one. All should be urged to contribute and to share, to respond and to listen.
2. The students and teacher should form a happy working group. Sympathy and understanding, courtesy and consideration for others, and appreciation of work done, should characterize the class.

3. In all criticism by teacher or students, the outstanding good points should be first appreciated, and presented to the class as examples of artistic or worth-while effort, or of a growth toward that effort. Students should be trained to a consideration of values in criticism. They should be made to criticize and suggest in such a way that they do not offend. Those criticized, however, should be put in a state of mind that precludes hypersensitiveness.

4. All speech classes should be supplied with several dictionaries. Reference books and authorities on voice and phonetics should be ready at hand.

5. The use of charts, models of nose and throat, tuning fork and resonators, talking machines and reproducing machines, radio, and broadcasting apparatus from room to room will assist greatly in the work.

6. Care in questioning should be observed that the proper emphasis be placed on technical skills as a means to an end, that the entire class function on the problem at hand, and that standards in the work be properly led up to and established.

7. Assignments should be planned with the greatest care to meet the immediate needs of the students. They should frequently be differentiated for this purpose, and for scope and enrichment. They should lead to volunteer work in class. They should definitely result in growth and improvement.

8. Standards for passing work should be both absolute and comparative. The minimum essentials of the course should be mastered both in their factual material and in their application. On the other hand, the differences in background of students that make for speech differences should be definitely considered, and improvement and growth should form a large part of the basis for rating students.

9. It is necessary in all speech classes to have a certain amount of written work for checking on knowledge of facts, for testing background for oral work, for outlines of talks, for phonetic transcription, etc. In all of this written work students should be held definitely, and by direct teaching, to high standards in arrangement of material on paper, in spelling, in sentence and paragraph structure, in grammatical usage, in styles, and in general presentation of content. The effort made in the speech class for a high standard for spoken work should find a carry-over in all written work.

It may seem that some of these suggestions to teachers are so obvious as not to need a place in the Course of Study. It has been the experience, however, of the Committee on Speech Education that not all teachers are in the habit of conscientiously checking up on their own work, and the inclusion of the directions is of value to the young teacher.

The Course of Study for the second term, again, is not intended to be used in isolated units. After a preliminary survey of the fields, much of the work in Units I and III can be the material for the work of Unit V. Ample reference material is suggested and high school students respond readily to the suggestion that they find out about their own language. Some of Units I, II, and III, too, makes

admirable subject matter for special reports and for the application of the technique of oral exposition.

One successful use of the Course of Study that has been worked out is the covering of the general outline of the various units in the early part of the term, and a specialization, thereafter, on a weekly plan, somewhat as follows: One day for the work of Units I and V, one or two days for Unit II, and two or three days for the work of Units III, IV, V, and VI. As for the first term, there is a long list of suggested materials for use in oral interpretation and for the other topics of the Course.

Supplementary reading assignments definitely related to the specific work of the course, are provided for both terms. The special objective of the supplementary reading is to train the student in the methods and materials of amplifying his knowledge, and to provide a definite means for correlating his acquisition of speech skills with his recording of his thoughts in the written word.

The entire Course of Study is planned to provide for a diagnosis of the weaknesses of the individual, for remedial measures to be taken, and for a training of each student to acquire the mental and motor skills of effective speaking. The student should emerge with a sense of his responsibility to be an intelligent speaker and listener, able, in some measure, to contribute, through effective speech, to the knowledge and development of a group. He should have a sense of confidence in his own ability to carry his part of the burden of a thoughtful and vocal community. The test of the effectiveness of the teaching should be the degree to which there is an actual change in the individual, in his reactions and attitudes, in his manner, in his bearing, and in his skill in expressing himself orally.

NOTE: The Course of Study for Term I includes thirty-three pages, 8½ x 11; that for Term II, fifty-four pages. It will be seen, therefore, that the topics of the various units are amply sub-divided, and sufficient discussion of aims, objectives, methods and procedures included so that the Course of Study not only sets forth the topics to be covered, but gives ample suggested material so that the teacher has a usable work-book. Only an outline of the main topics of the work units has been quoted.

HOW SPEECH MIGHT FUNCTION IN THE ELEMENTARY SCHOOL*

R. W. BARDWELL
Superintendent of Schools, Madison, Wisconsin

IN SPEAKING to you on the subject "How Speech Might Function in the Elementary School," I realize the relative factors in this particular speech situation. You are a group of specialists in speech. The very fact that you spend part of your Christmas vacation in coming to this meeting and attending these sessions is indicative of the fact that you are not only highly specialized, but you are what I might describe as the "higher distillation" of speech teachers at the elementary school level.

On the other hand I am not a specialist, but a generalist. I am an administrator who has had the privilege of working with a group of very able speech specialists in his own school system and who through that experience has come to know something of the value inherent in speech instruction.

In this position I have been able to observe the speech work not only in the school situation, but also in the community and in the homes as these are being affected by the speech within the school. I can see almost unlimited possibilities for speech at the elementary level. It is the most effective device that I know of for observing the symptoms that reveal deficiencies in the growing boys and girls in the elementary schools. Speech reveals the kind of thinking that not only the pupils, but the teachers, the parents, and the adults in the community are doing. Is the thinking of the child confused, muddled, uncertain, illogical, superficial—the result will be shown in his speech. And the cause of such weakness in thinking may be found in one of several different sources. It may be found in a school curriculum that is improperly graded, one which gives the child tasks and problems that are beyond his capacity to undertake successfully. The cause may lie in a physical or nervous condition or it may be due to stresses and strains in a home situation. There are of course many possible causes for these symptoms which speech reveals. But speech indicates more than thinking. It reflects even more vividly the type or standard of feeling or emotional life—whether it's healthy,

* Delivered at the Cleveland Convention of the National Association of Teachers of Speech, December 28, 1938.

normal and uninhibited, or whether it's morbid, abnormal and unnaturally restrained.

I once lived in a factory town where the majority of the people in the community were employed in a factory which was run by an industrial Hitler. The men and women working there did not dare to speak out nor even to assert what everyone agrees is the American's natural right. As a result their speech was affected. It was furtive and not free and easy. And this condition transferred itself to the children of the community. Their speech was lacking in the vitality and the forcefulness and the freedom that is so essential to effective expression. In other words the speech of these children was a symptom of a condition which was outside of the power of the school to modify, but which unquestionably had effect upon the speech habits of the children within the elementary as well as the secondary school.

This morning I am going to confine myself to a discussion of general speech and not include what is generally known as "corrective speech." We have had in the city school system of Madison a program of treatment of defective speech for the past sixteen years, this correction being largely a matter of dealing with the gross physical handicaps or more marked defective speech due to personality disorders. The work has been under the general direction of three specialists in speech correction working in the elementary schools and has involved a case load of approximately 400 for these three specialists each school year. Considerable cooperation is obtained by these correction specialists both from the general speech teachers, the general teaching staff, and the parents of the children who are being treated. I think that this work is of great importance to the individuals concerned and makes possible the development of a child into an effective individual, who otherwise might be severely handicapped throughout life.

I believe that there is a place where the corrective speech merges into the field of general speech. That is where the extent of the abnormality is not so great and where the number of children that show symptoms of it becomes so large that it may be considered a problem of general speech. Under general speech, particularly at the elementary school level, I am not interested in speech for exhibition purposes. Nor am I so much interested in special speech opportunity for children who are gifted in speech. They certainly should be given attention, but my chief interest is in speech for every child and in the speech which he uses everyday.

I would like to spend a few minutes telling you how I think this speech might function in the elementary school. First, I think that there needs to be a program set up which will be one in which all of the teachers and all of the pupils of the school will be involved and will be actually active participants. There will be many opportunities for active cooperation with and from other specialized members of the staff. For example, the physical condition of the children is certainly one of the fundamental causes of speech inadequacy. If the child is healthy, has the vitality of a well-nourished and physically-fit growing child, then the opportunities for developing effective speech are not impaired by lack of these essentials. Therefore, the health education, physical education, nursing service, and other specialists in the physical development of the child will naturally cooperate in this general speech program. I can see also where the physical education people will contribute to the freedom and ease with which children develop poise and bodily expression as a part of the general speech program.

The art and the music staff make their contributions from their special fields. These two forms of self-expression often merge with speech in an effort of the individual child to express himself completely, but even more often in the activities of groups of children expressing themselves as a group. Social studies in the elementary schools furnish rich content for speech situations. This is true not only in the discussions and reports which take place in the classrooms, but it is also apparent in the culminating activities of the social studies units as they are often presented in school assemblies. When the fourth grade social studies class takes up a unit on Mexico, the fourth grade speech class may dramatize a Mexican story which the children have read. Or they may make a play of their own from the material learned in the social studies class. In the same way the third grade may creatively dramatize the history of light; the fifth grade act out the story of transportation; or the sixth grade make up a Greek play in true Greek form, while they are studying a unit on Greek life. The same is true, but possibly to a lesser extent, of the classes in nature study and in science. In fact, every teacher on the staff has some opportunity to cooperate and contribute to the program of speech instruction of the children in the school.

Of course, the entire program, cooperative and coordinated as it may be, needs to have a center. This center in the elementary school, the work-shop of the specialist in speech, is the auditorium. Like every good work-shop it has the facilities and the tools for

doing those things which cannot adequately be done in a typical class room. The stage and its equipment, the costume room, the dressing rooms, the instruments for the reproduction of voice and other devices which the specialist in speech needs in order to diagnose and to treat the speech of individuals and of groups, can all be found in the work-shop.

The question is sometimes raised in regard to whether speech instruction at the elementary level should be direct or indirect. Should the speech activities be directed purely toward the objective of giving opportunity for free and adequate speech expression, or should there be a direct effect toward attaining certain improvements? Does the establishment of standards of speech tend to inhibit the child, to make speech something to be disliked if not dreaded—something like Caesar to the second-year high school youngster? It seems to me that standards can be set up without establishing restraints or a dislike for speech. It has been quite definitely proved in the psychological laboratories that when the purpose is clearly identified the rate of learning is vastly improved. If the proper conditions exist, conditions of cooperation on the part of the other members of the school staff with the speech specialist, and if there is a favorable emotional attitude prevalent in the entire school student body as well as in the teaching staff, a direct attack upon definitely recognized speech standards is not only justified, but promises considerable success. For example, let us suppose that there prevails within a certain school a general tendency to have a carry-over from a foreign accent such as using "tink" for "think," "runnink" for "running" and "vith" for "with." If these speech errors are clearly identified and recognized not only by the teaching staff but by all of the students, and a cooperative effort is made throughout the entire school to eliminate them from use within the school, then there is very great promise that this social stimulation will bring about results. In other words, we have in such a situation a direct attack upon a general speech problem with the problem analyzed and understood both by the teacher and the pupils. It seems to me that there are many instances where such directness will prove more effective than a method of providing only a general program of speech activity without any direct attack upon an existing speech weakness.

The more one observes the work of excellent speech specialists in the elementary schools, the more one realizes that they are very much concerned with the character and quality of the current life of the school. If the general tone of the school is good, that is, if the

children like the school, if they find there interesting experiences, experiences which cause them to give expression to their thoughts and feelings, then the speech specialist finds a much different challenge and a different task than if she is working in a school in which there is unnecessary restraint, where the formality of the program and of the daily regimen of the children is such that it gives them little opportunity for experiences which stimulate self-expression. If the school is located in a community or in an area which has interesting activities which the children can observe, both industrial and recreational, then they will be obtaining the basis for a self-expression which is a natural result of meeting with such activities. Very probably much of our best known, most favored classics in literature are the result of the childhood impressions which children have received as they have observed the interesting activities going on about them. When a child is brought up in an area that is barren of such opportunity, where all that he sees is apartment house after apartment house, or tenement after tenement, his life becomes one drab colorless affair and there is very little cause for him to voice expression of any kind. Thus the task of the speech teacher varies in different types of schools and different communities.

Similar factors will affect the character of the audience. This includes the audience of one person as well as many. Interest in and respect for the ideas and concerns of others, these attributes of an effective speech situation, have their roots much deeper than in the moment of listening. In the elementary school the speech specialist is dealing with those roots. If in the elementary school the interchange of ideas, of emotions, is vital, full of meaning and satisfaction to the child, he builds up the attitude and habit of the good listener. I have known of otherwise intelligent capable adults who have acquired the habit of closing their ears as soon as they themselves have stopped talking. I like to believe that the right speech program in the elementary school would have corrected such a habit.

Certainly if the speech in the elementary school functions as it should, the environmental conditions surrounding the child outside of school must be taken into consideration. The influences of the parents and of the home environment on the speech of the child is recognized. If these influences can be modified, the effort to change them should be included in the general program for speech improvement. This involves the relationship of the home to the school and particularly of the speech specialist to the parents.

I have observed several instances in which parents, because of

the ambition which they had for their children and with tactful guidance from the speech specialist, have modified their own language habits and have given effective cooperation in the effort to improve certain speech habits of their children.

This description of how speech might function in the elementary school seems to imply that the specialist in speech should be an executive who organizes the cooperative efforts of the entire staff of teachers; that she also be a curriculum expert who makes certain that the curriculum is such as to develop the situations which will contribute most to speech development; and finally, a social worker who will go into the homes and obtain the cooperation of the entire community in improving the speech habits. I can appreciate why one who is faced with an assignment of this kind would be somewhat dismayed. On the other hand, such a speculation comes under the title which is given to this talk, "How Speech *Might* Function." I believe that if I should attempt to analyze what *might* be done in several other fields, such as for example "health and mental hygiene," that the same limitless possibilities would unfold themselves and that the task of the specialist in the field would be fully as comprehensive and as inclusive of the many needs of growing children.

My point is that speech does present such a possibility and that it is only as we approach the task of speech instruction with an understanding of how speech might function in the elementary school, that we will come nearer to attaining that which is possible within the field.

HOW SPEECH TRAINING IS CONDUCTED IN THE CLEVELAND PUBLIC SCHOOLS*

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THE most rapid sketch of the program in Speech Correction in the Cleveland Public Schools may be gleaned from a single-page report of the work for the school year 1936-37:

Average number enrolled in Speech Correction classes	856
Average number of Stutterers enrolled	181
Average number of Phonetic cases enrolled	674
Average number of stutterers with phonetic defests	44
Average number of Cleft palate cases	11
Average number of spastic cases	9

*Delivered at the Cleveland Convention of the National Association of Teachers of Speech, December 28, 1938.

Total number of stutterers discharged	31
Total number of Phonetic cases discharged	469
Total number of Phonetic defects corrected	1787
Average number of children enrolled in Lip Reading classes	64
Number of buildings from which pupils come to centers for instruction	37
Number of centers where classes are conducted once a week	43
Number of Speech Correction and Lip Reading teachers	3
Number of Speech Correction (only) teachers	1
Number of mothers interviewed during the year	259

Work Done by Kindergarten and First Grade Teachers

Number of Minor Phonetic Defects Corrected	4282
Number of Speech Cases Discharged (Cured)	1769

This summary statistical report and particularly the last two items under "Work Done by Kindergarten and First Grade Teachers," indicates a significant shift of emphasis.

From the time the Speech Correction Department was organized in 1918, the emphasis was largely upon the correction of speech defects. Naturally, the major time and attention in the beginning was given to those who had the major difficulties, quite often of long standing.

During the past three or more years, there has been a continuously increasing emphasis upon the improvement of speech in the Primary Division of the Elementary School, especially in the Kindergarten and the First Grade. All teachers of these beginning pupils have had some special training given by the supervisor of the department. This trend is emphasized in a brief statement by the supervisor in a report dated January, 1936. "Each year the number of uncorrected minor phonetic cases passing to second grade decreases. This is probably due to the better speech work done each year by their teachers. The teachers, too, become more speech conscious and hear defects that they previously would not hear. Frequently, they say, 'I never had so many speech cases as I have this year.' In reality, they probably had just as many but heretofore did not detect them. During the first semester 46 teachers new in kindergarten or first grade have come to Headquarters for the short course in Speech Correction. The course prepares them to discover and correct or attempt to correct minor phonetic disorders, such as substituting 'd' for 'th[2],' 't' for 'th[1],' 'w' for 'v,' etc. Since September, 1931, 896 teachers have thus been trained to correct such minor phonetic defects."

In this brief statement, the significant sentence is that "each year the number of uncorrected minor phonetic cases passing to the second grade decreases." Another significant trend during recent years has been the development of what might well be termed a clinic. While

no formal organization of a clinic, as such, has been set up, the Speech Correction Department has increasingly called upon the physicians, nurses, psychologists, social and welfare workers for facts, counsel and advice on all of the factors entering into the speech problems of individual children.

The general policy has been for the supervisor to assign each speech correction teacher to approximately ten school buildings as speech centers. This resulted in approximately 40 to 45 school buildings in which the special speech correction teachers have met pupils from not only the building used as a center, but from ten or more neighboring school buildings. For all pupils coming any distance, carfare has been paid.

As indicated above, the major emphasis in previous years has been corrective measures for both major and minor speech defects. The general policy has been to isolate these children for corrective measures analogous to hospitalization for more or less physical ailments. Doubtless there will continue to be pupils with such speech defects as to require isolation and individual treatment. The significant fact is that we are coming to recognize the inherent weakness in such a program, namely, that it forces the child into an artificial use of speech. Normally, the sole function of speech is to communicate with others. The more meaningful this communication, the more natural becomes the learning situation. Hence, the present trend toward the substitution of group work where as much of the speech correction content and techniques as can be used for general educational improvement seems to offer a more constructive program.

There are many gains which we anticipate from the present developments involving a significant shift in emphasis. Every teacher tends to become speech conscious and in effect a teacher of speech. Attention becomes focused upon the general improvement of speech for all pupils and incidentally for teachers as well. The fact that children have audiences and that they have something meaningful to convey to these audiences, establishes a natural and a genuine learning situation.

Good speech habits are emphasized in the type of situation and in the manner in which they will function later. Through variation in content and methods interest is maintained so that while there is a form of repetition for the sake of establishing a new habit, it is not meaningless repetition. Furthermore, children learn best when

there is not only evidence of success but when the learning is accompanied by as great a degree of pleasure and interest as it is possible to incorporate in the program.

In general, isolation and hospitalization are experiences to be endured and from which we naturally seek release. The proper type of group work in which the pupil is able to contribute something interesting results not only in greater success in the form of establishing better speech habits, but by deriving enjoyment the child looks forward with pleasure toward another similar experience. This is especially true for those children with speech defects who are self-conscious and have a tendency to be continuously nervous. Such children not only learn faster in meaningful group work, but where there is an enjoyable or play aspect to the work, there is a tendency to develop relaxation and freedom from tension, which should prove of genuine value to these children throughout life.

The above treatment would indicate that any effective program for training in speech correction or general speech improvement should be concentrated on the early stages of the primary school program. We are finding it desirable to have kindergarten and other primary school teachers to receive such training that they will become conscious of speech problems and develop the art of detecting, analyzing and offering the proper treatment for the correction of at least the great body of minor defects.

The demarkation line between a major and a minor speech defect is not always easily established, especially in certain types of stuttering where nervousness and certain fear complexes are found to interfere with normal speech development. The early removal of some of these fears and the development of confidence becomes a highly desirable preventive for what might have become much more serious speech problems.

Our primary teachers are becoming increasingly skilled, not only in the detection of speech problems, but in the systematic organization of children into small groups where effective work can be carried on almost daily in a natural school situation. Where possible, the regular classroom activity should be used to motivate the work of these groups. Any detailed statement relative to the methods which teachers are using with the groups which have been indicated above would require extensive treatment. We are, therefore, simply outlining the types of methods which have proved effective.

Group Methods for Speech Improvement:

A. Testing children individually for correct consonant sounds:
   1. Using pictures in scrap book.
   2. Having children imitate animal sounds.
   3. Having children play various games.

B. When specific defect is determined, improvement and correction work should be undertaken with those needing it:
   1. Rhymes.
   2. Games.
   3. Story telling.
   4. Picture study.
   5. Dramatization.
   6. Ear training:
      a. Listening to and imitating sounds made by animals, teacher's voice, victrola records:
         (1) Since speech of young child is largely imitative, the teacher's voice should be of good quality and her enunciation distinct.
   7. Tongue, lip, and jaw exercises.
   8. Exercises for flexibility and clear enunciation.
   9. Verse speaking choir.

C. General improvement for all:
   1. Dramatic speech—audience speaking:
      a. Using every natural situation which presents itself to afford the child the opportunity to use his voice effectively when speaking before a group.
   2. Dramatization.
   3. School plays.
   4. Auditorium activities.
   5. Verse speaking choir.
   6. Civic league.
   7. Safety council.
   8. Story telling.
   9. Radio broadcasting.
   10. Special programs.

HENRY W. GRADY AS A STUDENT SPEAKER*

DOROTHY SIEDENBURG HADLEY
Lynchburg, Virginia

ALL the outstanding orators of history have been more or less thoroughly studied from many angles and at least some conception gained and estimate made of their most pronounced characteristics both as orators and as men. There is possible a rather unique angle of approach to Henry Woodfin Grady—one particularly interesting to all in the field of speech. He may be studied rather interestingly as a college student speaker.

As one of the most famous and influential of American orators, material relative to him has been fairly widely and completely covered. But a more or less sentimental and emotional haze surrounds the collegiate years of his life. After his early death, friends and contemporaries hastened to write glowingly of these formative years and to make what now must be regarded as rather absurdly generous statements as to his college oratorical achievements.

Primary sources at both the University of Georgia, in Athens, Georgia, and the University of Virginia, at Charlottesville, Virginia, yield interesting information on this score. A great deal of this information, used as a basis for this article, is hitherto unpublished in all but college records. It sheds a new light on Grady the student speaker. Prominent as such he undoubtedly was, though rather less successful than his biographers and evaluators—such a one as Joel Chandler Harris, for example—would lead us to believe. A second light shed by these musty college records is the inferences that may be drawn as to the influence of his college speaking activities on his later career.

This article deals, thus, only with his speeches made while a student at these two universities, in an effort to clear up some of the misconceptions rather widely circulated and to add, if possible, a little to the information being assembled concerning this interesting man and orator.

Henry Woodfin Grady was born May 24, 1850, in Athens, Georgia, site of the University of Georgia. From the scanty and rather sentimentalized records of his early boyhood, it would seem that Grady

* This article is based on a chapter of the master's thesis prepared by the writer under the direction of Dr. C. C. Cunningham of the School of Speech at Northwestern University.

was, from the start, socially precocious.[1] He was, apparently, an easy leader in his childhood's groups, and his boyhood seems not to have been too deeply shadowed either by the Civil War or by the death of his father in that war at a battle near Petersburg, though he does refer touchingly to his Confederate father's death in almost all of his speeches.

On January 3, 1866, at the age of fifteen years, Grady entered the University of Georgia, when, after having been closed during the Civil War, it re-opened its doors to seventy-eight students.

Holland Thompson says of those post-bellum Southern colleges:

> The whole tone of college life was serious. There were no organized college athletics, no musical or dramatic clubs, no other outside activities such as those to which the student of today devotes so much of his attention, except, of course, the "literary societies" for practice in declamation and debating.[2]

E. M. Coulter, too, paints a rather forbidding picture of the seriousness and privations of college life of that period, in his book, *College Life in the Old South.*

However, the Phi Kappa Literary Society at the University of Georgia was flourishing, and of it Grady became a member almost immediately. The account book of the Phi Kappa Society for 1855-1866 at the University of Georgia has a notation to the effect that L. H. Lampkin, Treasurer, recorded the name of "Grady" as being one of the members who have paid the initiation fee of five dollars.[3]

Apparently he lost no time in starting his career as a speaker. Having entered the university on January 3, 1866, he is entered in the Minutes of the Phi Kappa Society as having participated in a formal debate on February 3, 1866. The question for which a solution was reached by these young men was: "Was Regulus Justifiable in Returning to Carthage?" Grady upheld the affirmative side and the affirmative side won. No comment on the debate is recorded save that of the decision.

As the minutes of the Phi Kappa Society are extant for only two months of Grady's attendance at the university, and this is the only debate recorded in which he participated, there is an interval during which we have no record of his actual speaking experiences.

[1] See Joel Chandler Harris, *Life of Henry W. Grady,* (1890); Gentry Dugat, *Life of Henry W. Grady,* (Edinburg, Texas, 1927).

[2] Holland Thompson, *The New South,* (New Haven: Yale University Press, 1920), 166.

[3] *Account Book of Phi Kappa Society,* 1855-1866, University of Georgia, Athens, Georgia.

All biographers and reminiscences of former classmates, however, unite in assigning Grady a place of importance in the oratorical activities of the university.

On August 3, 1868, at the age of eighteen, he was a member of the graduating class of the University of Georgia and delivered the commencement oration of the Phi Kappa Society which he entitled "Castles in the Air."

No actual complete copies of this early effort are extant, but it seems to have dealt with a sort of fanciful Utopia, a perfect land where justice and right ruled and wrong was no more. Perhaps even at that early date it was an omen of what came to be his abiding preachment, a "New South."[4] At any rate it met with enthusiastic response. An unsigned article by one who was apparently a former classmate of Grady's appeared in the Florida *Herald* in 1886 (exact date not given) describing the oration and its reception.

> The writer well remembers a sultry commencement day in August, when, after half the big men in the State, Governors, judges, and congressmen, had spoken at the alumni meeting of the old Phi Kappa Society, Henry Grady rose from the Secretary's desk, and with legs crossed like a bashful school boy, poured out for twenty minutes a liquid stream of easy eloquence, delicious in sentiment, and refreshing as familiar music to ears tired with the heavy pomposity of set speeches. There was always a vein of genuine humor, mixed with pathos and heartfulness about Grady that made him irresistible.[5]

Many contradictory statements have been made as to Grady's career at the University of Virginia. He has been represented as having taken a law course there, by even so reliable an authority as the *Dictionary of American Biography*.[6] Other writers have referred to his "graduate study" there. A study of the primary sources in the Virginia Room of the library of the University of Virginia shows, however, that he was simply listed in the catalogue of the University of Virginia as being registered in "M.L." (Modern Languages) and "H. & L." (History & Literature)" for the session of 1868-1869.[7] He is listed simply as a "student" and not as a graduate or graduate

[4] From comments thereon by Dugat, Harris, Marvin Grant Bauer, "Henry W. Grady, Spokesman of the New South." Unpublished Doctoral Dissertation, University of Wisconsin, 1936.

[5] Florida *Herald*, 1886, *Grady Scrapbook*, University of Georgia, Athens, Georgia.

[6] John Donald Wade, *Dictionary of American Biography*, VII, 465.

[7] *Catalogue of the University* session 1868-1869, 10, University of Virginia Library.

student. Neither the next catalogue nor previous ones includes his name.

Philip Alexander Bruce in his exceedingly complete *History of the University of Virginia* paints a vivid picture of the condition of life at that university in that poverty-stricken period of its history. Somehow, it had kept its doors more or less open all during the war, and, like the University of Georgia, made preparations for operating on a peace-time basis in the fall of 1866. Mr. Bruce says:

> The interval between the surrender of the Southern armies and the close of the session of 1864-65, was too brief to justify the authorities in striving to increase the attendance during that time. The revived energies of the Faculty were concentrated upon making a complete preparation for the opening of the session of 1865-66.[8]

Possibly even more than at the University of Georgia the literary societies at the University of Virginia played a tremendously important part in the life of the college. David M. R. Culbreth, M.D., in his book *The University of Virginia,* gives this sketch of the history of the two leading societies, the Jefferson and the Washington:

> The Jeff(erson) was established during the first session of the University, July 14, 1825, at No. 7, West Lawn, having as its object the promotion of debate and literary improvement, and at first had the phase of secrecy, which was abolished after a time. Its badge was a scroll breastpin of polished gold, about an inch long and fully half that wide, bearing upon the front the inscription: Jeff. Soc. U.V., crossed pens and three Greek letters O K O, and upon the reverse side, Haec alim meminisse juvabit, together with the individual's name. The Wash(ington) was established during the session 1834-35, by the merging of two other societies that had existed several years, having a similar object, purpose and management to the Jeff., but usually a slightly less membership, which in each approximated one hundred.[9]

To this university, then, the young Georgian was drawn, more, it appears, because he desired to participate in the debating and oratorical activities of the literary societies than because of any very deep-seated desire to take a further degree. Indeed, his rather haphazard registration referred to above indicates no very definitely prescribed field of study.

In this desire to be a university orator Grady seems to have been disappointed. Of the roll books of the two societies for 1868-69, the year of Grady's residence, only that of the Jefferson Society is ex-

[8] Philip Alexander Bruce, *History of the University of Virginia,* 111, (1920-1922), 345.

[9] David M. R. Culbreth, M.D., *The University of Virginia,* (1908), 225.

tant, all others having been destroyed by fire. Grady is not listed as being a member of that society.[10] Neither is he listed in the minutes of either society as having been a member at any time. In the minutes of the Washington Society for 1889, however, he is referred to as "a former student."[11]

The position of "final orator" at the graduation exercises every spring at the University of Virginia was the highest oratorical honor of the university. To this honor Grady aspired, and, apparently, bent all his efforts toward it. Mr. Dugat quotes Mr. Hal Moore, one-time editor of the Atlanta Sunday *Chronicle,* as saying:

> "Grady . . . was elected and it is said delivered one of the finest addresses ever heard at the university."[12]

A study of the primary sources fails to substantiate this rather oft-quoted claim. Grady is not listed as Final Orator, Intermediate Orator, or Debater for the university or for either literary society in Volumes VI or VII of the *Virginia University Magazine,* which volumes cover the years 1867, 1868, and 1869.[13]

The *Chronicle,* Charlottesville newspaper, in its program of the "Final Exercises" of 1869, further refutes not only his biographer's claim that he was "Final Orator" but seems in addition to discourage his claim to being a leading debater for the university. The program is as follows:

> "PROGRAMME OF THE FINAL EXERCISES AT THE UNIVERSITY—JUNE 25
> MEETING OF THE BOARD OF VISITORS
>
> June 26.—Dedication of the Wash. Hall.—Address by Geo. Perkins, Va.
> June 27.—Address by Rev. W. E. Munsey, before Y.M.C.A.
> June 28.—Final celebration of Wash. Society; Will. Marshall, Orator. Debater's Medal presented to R. F. Smith, of Ga., by S. Travers Phillips, Va., President.
> June 29.—Final celebration of Jeff. Society; Thomas F. Singleton, Miss., Orator. Debater's Medal presented to W. W. Adams, Va., by Shephard Barclay, Mo., President.
> June 30.—Meeting of Society of Alumni. Address before the Lit. Societies, by Ex-Governor Lowe, of Md., S. Barclay, of Mo., Sam. McKennev, Tenn., Chairman of Committees of Jeff. and Wash. Societies.
> July 1.—Public Day. Address by Wm. C. Rives, Esq.; Poem by John R. Thompson, Esq."[14]

[10] *Roll Book* of Jeff. Lit. Soc., 1868-69, University of Virginia Library.

[11] Minutes of Wash. and Jeff. Societies for 1889, University of Virginia Library.

[12] Gentry Dugat, *Life of Henry W. Grady,* (Edinburg, Texas, 1927), 16-17.

[13] *Virginia University Magazine,* VI, VII (1867, 1868, 1869).

[14] Charlottesville *Chronicle,* Thursday, July 1, 1869.

Even a checking of records for the preceding and succeeding years fails to place Grady as either a Final Orator or a debater for either society.

The Washington Society program of the "Final Celebration" for Thursday, June 27, 1867, lists Charles E. Sears, Virginia, as orator. Nor is Grady mentioned in the minutes for the Session of 1868-69.[15]

The *Virginia University Magazine* gives this description of the "finals" in 1867.

> The celebration of the Washington Society was held in the Public Hall, on the evening of the 27th of June, Mr. C. J. Faulkner, of Martinsburg, West Virginia, presiding. The annual Oration was delivered by Mr. Charles E. Sears, of Gloucester County, Va. After the oration the President presented Mr. David S. Pierce, of Washington County, Va., with the medal awarded him, as the best debater of the Washington Society.
>
> The Jefferson Society held their celebration on the evening of the 28th of June, Mr. W. W. Foote, of Tennessee, Presiding; Mr. Thos. H. Burke, of Caroline County, Va., Orator, Mr. Alex. P. Humphrey, of Kentucky, received the Debater's Medal of the Jefferson Society.[16]

Files of the Richmond *Daily Dispatch* fail to list Grady as Final Orator for 1869 or 1870 in that newspaper's accounts of the "finals" of those years.[17]

In spite of these records, reports such as the following have persisted:

> Mr. Grady graduated with high honors at the University of Georgia in Athens. Then he spent two years at the University of Virginia where he devoted himself rather to the study of literature and to the work of the societies than to the regular college course. He won high honors there as an orator and as a debater. He was as well equipped and as ready and as effective as a debater as he became later on as an orator and editor. He was regarded there as a universal genius and the most charming of men.[18]

The most plausible explanation of such apparent contradictions was found in an article by Colonel Hamilton Yancy of Rome, Georgia, in the December 17, 1929, issue of the Rome *News-Tribune*. In his reminiscence Mr. Yancy, a close friend of Grady's, said:

> Grady was the leading orator of the society; (Washington Society) and was offered the position of anniversarian speaker. [*sic.*] There had been some

[15] *Minutes* of Washington Society for 1859-68, University of Virginia Library.

[16] *Virginia University Magazine*, VI (December 1867), no. 1, 37-38.

[17] Richmond *Daily Dispatch*, Virginia Room, University of Virginia Library.

[18] Joel Chandler Harris, *Henry W. Grady*, (1890), 511, quoting Raleigh, N. C. *State-Chronicle*.

opposition, but gradually all withdrew, leaving the race to him alone. However, about a week before the election was to be held Mr. Grady had a dinner, and while he had a large number of friends present, naturally could not invite everyone. Three men, whom he did not include, Mr. Morgan, of Savannah, Mr. Marshall, of St. Louis, and Peter Francisco Smith, of Newman, who had all three formerly pledged him their support, wrote him, requesting that they be released from their promise, and entering Mr. Marshall as a candidate in the race.

Mr. Grady's roommate woke me in the middle of the night to tell me the tragic news, and from then on for the next three days I turned rabid politician. Mr. Grady's friends suspended all classes and held a council of war, each entering the political field. However, at the conclusion of the election, it was found that our candidate had been defeated by eight votes.[19]

Grady, possibly disappointed in what seemed to be then his greatest ambition, did not return to the university the following fall. And his disappointment at his youthful failure was so vivid that he seems to refer to it indirectly twenty years later when he returned as commencement Orator and gave his speech *Against Centralization*, for in it he says:

"This is my alma mater. Kind, in the tolerant patience with which she winnowed the chaff of idle days and idler nights that she might find for me the grain of knowledge and of truth, and in *the charity with which she sealed in sorrow rather than in anger my brief but stormy career within these walls.* Kinder, yet, that her old heart has turned lovingly after the lapse of twenty years to *her scapegrace son* in a distant State, and recalling him with this honorable commission has summoned him to her old place at her knees." [Italics mine.][20]

The contradiction as to the actual facts of his achievements at the University of Virginia and the previously published claims of those achievements is obvious. He was, apparently, a successful debater and orator, but not the uniquely outstanding figure in the literary societies that his biographers would have us picture to ourselves. As before intimated, their exaggerated accounts may easily be attributed to the emotional stimulus understandably aroused by the early and tragic death of this popular man. Any contradictory facts collected now, forty-nine years after his death in 1889, in no way belittle his achievements. They merely add to the sum total of actual facts concerning his life and career, and cast an interesting sidelight with respect to the relationship between competition in collegiate public speaking and the later career of a great orator.

[19] Rome, Georgia, *News-Tribune*, December 17, 1929, Department of History and Archives, Atlanta, Georgia.

[20] Joel Chandler Harris, *Henry W. Grady*, (1890), 142.

THE CLASSICAL SPEECH DIVISIONS

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THE ancients, Aristotle, Cicero, and Quintilian, all write of the "natural order" of a speech; that is, the four or more separate divisions into which all speeches should be separated. Although most modern rhetoricians recognize the usefulness of this order, they do not agree as to the number of parts into which the ancients intended it to fall.[1]

There is evidence, however, which indicated that although Cicero's and Quintilian's divisions appear to be at variance with Aristotle's, they are actually in perfect accord.

The number of Cicero's divisions varies in different works. In *De Inventione,* he writes that the divisions of a speech are six: the exordium, the proposition, the partition, the proof, the refutation, and the peroration.[2] In the *Orator,* they have beeen reduced to five, with narration included, and proposition and partition omitted.[3] In the *Partitiones Oratoriae*[4] and in the *De Oratore*[5] he further reduces the divisions by including refutation under proof. He justifies this coalition by saying:

> What follows is, that the matter in question be laid down . . . but because what is alleged on the one side cannot be refuted until you confirm your own statements, and your statements cannot be confirmed until you refute the allegations on the other side, these matters are united both by their nature, by their object, and by their mode of treatment.[6]

Although one cannot say with certainty just how many divisions Cicero thought a speech should contain, we may assume, without

[1] For Cicero, Ringwald, *Modern American Oratory,* New York, 1898, p. 54, lists six: introduction, narration, proposition, proof, refutation, and conclusion; Winans and Hudson, *A First Course in Public Speaking,* New York, 1931, p. 59, name five: introduction, narration, proposition, proof-refutation, and conclusion; Brigance, *Speech Composition,* New York, 1937, p. 67, names six: exordium, statement, proposition, proof, refutation, and peroration. All agree that Quintilian's parts of speech were five in number: exordium, narration, proof, refutation, and peroration, and that Aristotle decided upon four: proem, narration, proof, and epilogue.

[2] *De Inventione,* II. 14. Translated by C. D. Yonge.

[3] *Orator,* 35. Translated by C. D. Yonge.

[4] *Partitiones Oratoriae,* I. Translated by C. D. Yonge.

[5] *De Oratore,* II. 76. Translated by C. D. Yonge.

[6] *Ibid.,* II, 81.

being too arbitrary, that in his final judgment, he decided upon four: exordium, narration, proof (containing both confirmation and refutation), and peroration; for we have seen that in his most mature work, *De Oratore*, these are the four cited.

In book two of his *Institutio Oratoriae*, Quintilian considers refutation to be a separate division of the natural order. His parts of a speech are therefore five in number. Justifying his opinion, he writes:

> I would disagree with those who, like Aristotle, would remove refutation from the list on the grounds that it forms part of the proof. For the proof is constructive, and the refutation, destructive.[7]

It appears that in presenting his grounds for disagreement, Quintilian is regarding proof in a more circumscribed sense than either Aristotle or Cicero. By his statement that proof is constructive, he precludes the possibility of its also being destructive.

But in using Cicero's definition of the term "proof," namely, "that which is of efficacy to prove your arguments," we see that refutation and confirmation, although different, may both be used as proof. Later, Quintilian himself appears to realize this, for he writes, speaking of forensic causes:

> I must set forth the function of the *exordium*, the method of the *narration*, the cogency of the *proofs*, whether we are confirming our own assertions or refuting those of our opponents, and the force of the *peroration* . . .[8]

If he makes refutation a part of proof in forensic causes, where it plays the most prominent role, we may assume that he did not consider refutation to be a separate division of any kind of speech. Proof, then, as affirmed by Aristotle, and Cicero, and strongly implied by Quintilian, is the name for that section of a speech, following narration and preceding peroration, which may contain confirmation, refutation, and perhaps other elements such as amplification and digression.

Thus we may conclude that the famous "classical order" of a speech consists actually of only four divisions: exordium (opening, proem), narration (statement), proof (argument), and peroration (epilogue).

[7] *Institutio Oratoriae*, II. 81.
[8] *Ibid.*, IV. Preface 6.

CHARLES HADDON SPURGEON'S THEORY OF PREACHING

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WHEN I was in London I took the tube to the Elephant and Castle station. Many streets converge upon this important intersection. Glancing up one of them I saw the façade of the huge Tabernacle built by Spurgeon and his congregation to house his vast congregations. I entered the empty building, climbed up an endless series of steps, and at last found myself in the second gallery which swept around the walls of the rectangular building. In this well could be seated 6,000 people.[1] To think of one man filling this auditorium twice each Sunday for more than twenty years was staggering. Beecher's church was small compared to this vast space.

Spurgeon was born on June 19th, 1834, and died at the age of fifty-eight at Mentone. Although offered a Cambridge University education, he refused it, and began to preach at the age of sixteen. His gifts were quickly recognized. Sheridan Knowles, actor and teacher of public speaking, advised his students to listen to Spurgeon, "Go hear him at once. His name is Charles Spurgeon. He is only a boy, but he is the most wonderful preacher in the world. He is absolutely perfect in oratory. He can do anything he pleases with his audience."[2] In 1854, at the age of twenty, he began his spectacular career in London, where he remained for thirty-eight years. In 1861, the Metropolitan Tabernacle was built for him, which, with some alterations, still stands. No one else has ever been able to fill it.

Like Beecher, Spurgeon practiced extemporaneous pulpit oratory. His sermons were the cooperative result of the preacher and the audience. Not until Saturday evening did he attempt to formulate his thoughts for the Sunday morning sermon, and not until Sunday afternoon did he closet himself with his thoughts for the evening sermon. For Spurgeon the immutable necessity was to find a text. Once having the text, which seemed to polarize his thoughts, the sermon quickly took shape. His thoughts as he uttered them were not his first thoughts. Throughout his life Spurgeon cultivated

[1] Thomas Guthrie records, "In the evening we went to Spurgeon's,—seven thousand people were there, a sublime and overpowering spectacle." *Autobiography of Thomas Guthrie*, p. 445.

[2] W. Y. Fullerton, *C. H. Spurgeon*, p. 67.

the power of assimilation. To the question, "When do you make your sermons?" he replied, "I am always studying." And on another occasion, he declared, "The thought of a man who finds himself on his legs, dilating upon a theme with which he is familiar may be very far from being his first thought; it may be the cream of his meditations warmed by the glow of his heart." This phrase, "the glow of his heart," was essential in Spurgeon's preaching. On the occasion of one of his lectures to his student preachers, in emphasizing the need of inspiration in preaching, he said, in his usual graphic manner, "Brethren, you will never grow anything out of boiled potatoes." And when Theodore Cuyler, the American preacher, asked Spurgeon if he ever wrote his sermons, he replied, "I would rather be hung." The genius of the public speaker is back of this remark: "Writing," he declared, "is to me the work of a slave. It is a delight, a joy, a rapture to talk out one's thoughts in words that flash upon the mind at the instant when they are required but it is poor drudgery to sit still and groan for thoughts and words without succeeding in obtaining them." Spurgeon was not a writer, but a speaker, and his entire life was spent in nourishing his skill in composing orally. What native talent he had for extemporaneous speaking was developed by practice, as I shall later point out.

In order that he might give his audiences the cream of his meditations, Spurgeon describes how he gradually became methodical in his mental processes. How such vast stores of information as he possessed were kept in mind is a practical question. "Once I put all my knowledge together in glorious confusion; but now I have a shelf in my head for everything; and whatever I read or hear I know where to stow it away for use at the proper time." This idea of the "shelf" is not unlike Aristotle's idea of topics. Lane Cooper in treating of the topics of Aristotle says, "Where the speaker has informed himself, there will be a place in his mind, 'in the back of his head,' to which he can go for what he wants." The shelves in Spurgeon's head were filled not only with his own observations but with the thoughts of others. In his picturesque manner he tells of his borrowing, "Thoughts belong to everybody, brethren. I must not wonder if other people steal my thoughts, since I have stolen so many of other people's. For my part I beg, borrow, and steal from every conceivable quarter; but when I steal a man's coat, I tear it all to pieces to make a waistcoat of it."

Perhaps I can give an adequate idea of Spurgeon's theory of preaching if I take up each day of the week and show his accustomed

activity. Sunday was a heavy day with two huge services. The emotional demands of Sunday required a let-down on Monday. But Monday compelled the revision of his reported Sunday morning sermon. Spurgeon's awareness of the difference in the demands of oral and written styles is seen in the following.[3] "Nothing that I say in public is fit to be printed as I say it." The weekly publication *The Sword and the Trowel*[4] permitted only twelve octavo pages. Often the Sunday sermon had to be cut down to fit into the space. Such revision shaped his oral style. Indeed, Wm. M. Taylor, records, "In conversation with Mr. Spurgeon I once elicited from him the confession that the correcting of the proof of his Sunday morning sermon gave him every Tuesday, the same sort of wholesome discipline which we meaner mortals derive from the writing of our discourses. Only it gave it to him in a stronger measure, since faults always appear more glowing in the printed page than in the manuscript."[5]

What time was left on Monday after the correction of the manuscript was devoted to his heavy mail, which came from all parts of the civilized world. Monday evenings he went to the Tabernacle for his weekly prayer meeting. Purposely, he never prepared any notes for this meeting; he used this time to develop his facility in speaking, as he said, off-hand. "Ever since I have been in London," he remarked, "in order to get into the habit of speaking extemporaneously I have never studied or prepared anything for the Monday evening prayer meeting. I have all along selected that occasion as the opportunity for off-hand exhortation; but I do not on such occasions select difficult expository topics or abstruse themes, but restrict myself to simple, homely talks about the elements of our faith."[6] We see then that it was not by chance that Spurgeon developed into what J. M. Buckley called "the most effective extemporizer who has

[3] Spurgeon knew that sermons as they are preached are not literature. They are like plays that need an audience. W. A. Darlington has said the following of plays which might be applied to sermons. "To treat a play as a piece of literature used to be a very common error, into which many eminent critics have fallen. Such critics had no ability to learn what Richard Brinsley Sheridan, with the sure instinct inherited from his actor-father and his dramatist mother, learnt between the first and second productions of *The Rivals*—that a play is not a play at all until it reaches the stage, any more than a piece of orchestral music is performed by an orchestra." *Sheridan*, p. 62.

[4] Over sixty million four hundred thousand of the weekly issue have been printed and sold.

[5] Wm. M. Taylor, *The Ministry of the Word*, p. 119.

[6] *Lectures to My Students*, first series, p. 158.

appeared in the English protestant pulpit."[7] So important did Spurgeon think the ability to speak impromptu that he devoted an entire lecture in the first series of *Lectures to My Students*[8] to "The Faculty of Impromptu Speech."

Spurgeon's extemporaneous type of speaking precluded profound thinking in the pulpit. The judgment of Louis Brastow[9] on Spurgeon would not have come as a surprise to Spurgeon, himself. Professor Brastow said, "He contributed nothing to the thought of the church. But as the watcher and winner of souls he has touched powerfully the life of the church." I believe Spurgeon would have been content with this appraisal. When Spurgeon turned his back on a Cambridge University education, he cast the die for the stamp on his preaching. "I am conscious of not possessing these peculiar gifts which are necessary to interest an assembly in one subject or set of subjects for any length of time. Brethren of extraordinary research and profound learning can do it, and brethren with none of these, and no common sense, may pretend to do it, but I cannot. I am obliged to owe a great deal of my strength to variety[10] rather than to profundity." I believe this last remark has tremendous significance for the student of extemporaneous speaking.

By Tuesday noon the complete revision of the sermon was effected and the sermon was ready to go to the printer and into the mails. Tuesday afternoon, with rare exceptions, was set for the truly pastoral and important work of seeing candidates and enquirers at the Tabernacle. One can be sure that Spurgeon gained much of his first hand knowledge of people from these conversations. Spurgeon knew the secret windings of the human heart. His preaching was *ad hominem* like that of the Puritan fathers.

A man won for Christ because the preacher pointed to him and said: "There is a man sitting there who is a shoemaker; he keeps his shop open on Sundays; it was open last Sabbath morning. He took ninepence and there was fourpence profit in it; his soul is sold to Satan for fourpence." The man was afraid to go and hear Spurgeon again for fear he might tell the people more about him, for what was said at first was all true; but at last he came and the Lord met with him.

One Sunday evening Mr. Spurgeon, pointing to the gallery, said: "Young

[7] J. M. Buckley, *Extemporaneous Oratory*, p. 373.

[8] These lectures delivered by Spurgeon to students of the Pastor's College appeared in three series. They were reprinted in 1922.

[9] Louis Brastrow, *Representative Modern Preachers*, Ch. IX.

[10] *Lectures to My Students*, p. 99; the thought about variety and profundity occurs also on p. 72.

man, the gloves you have in your pocket are not paid for." After the service a young fellow came beseeching him not to say anything more about it, and the circumstances led to his conversion.[11]

Spurgeon attempted to keep Wednesdays free for rest and recreation but this was next to impossible because of his manifold interests. Besides the Tabernacle there were the Pastor's College and the orphanage to consume his time. Thursday mornings he took up his correspondence again. Time after time, he complained, "I am only a poor clerk, driving the pen hour after hour; here is another morning gone, and nothing done but letters, letters, letters." However, his correspondence kept him in touch with such men as Ruskin, Gladstone, Cuyler, Haweis, Gough, Moody, Sankey, Frederick Douglas. Multitudes of unknown folk received help and encouraging messages from his pen. One man claims to have received eighty letters from him. Such a correspondence enriched his preaching, and increased his personal influence. On Thursday evening he held in the Tabernacle "The Pastor's Prayer Meeting." This service took care of many people who could not get to the other meetings of the Tabernacle.

On Friday morning the usual routine of answering correspondence gave way to the preparation of his talks to the students of his Pastor's College, where he trained young men for a ministry similar to his own. One of his students tells us, "We were frequently treated on Friday afternoons to talks about books, authors, preachers, reformers, and poets. What an omniverous reader the President must have been! To us it seemed that there was no great book or noted writer of ancient or modern times he was not acquainted with. . . . He advised, 'Stint yourselves to buy good books; try ever to be improving your stock. The minister's life and library are the people's granary; they always suffer if either of these be low.' "[12] Many of these lectures were not printed, but as I have pointed out we have three volumes.[13] His manual on illustrations is one of the best on the subject. No student of rhetorical theory can afford to neglect it. Frequently he could return home after these meetings but more often he was asked to stay at the Tabernacle to preside at one or another of its various activities. Saturday mornings were set aside for the executive end of the Tabernacle affairs.

[11] W. Y. Fullerton, *C. H. Spurgeon*, p. 249.

[12] W. Williams, *Personal Reminiscences of Charles H. Spurgeon*, p. 145.

[13] In the introduction to one of the series Spurgeon points out that 42,000 copies of the issue had been sold.

Saturday afternoon was reserved for social relaxation when those who cared to might drop in for tea. Weather permitting the guests strolled over the beautiful grounds of Westwood, Spurgeon's palatial country home in the suburbs of London. After tea on this afternoon, he would playfully remark, "Now my dear friends, I must bid you 'Good-bye,' and turn you out of this study; you know what a number of chickens I have to scratch for, and I want to give them a good meal to-morrow." The figure of speech differs somewhat but the intent of Spurgeon's remark is the same as Beecher's, "After breakfast I go into my study as a man goes into his orchard; I feel among these themes as he feels among his apples to find the ripest and best." Spurgeon's first difficulty was to find a text. This is not always the case with preachers. W. Y. Fullerton, one of his students, records this interesting conversation, "Once when sitting together on a Scotch hillside I told him a story of Moody, to whom a young preacher came complaining of the difficulty he had in finding texts. Holding up the Bible, Moody said, 'That's not my difficulty, I've a book full of them; my difficulty is to find the sermons to put behind them.' Spurgeon heard the story with interest, and then he said, 'My difficulty is to find the text, for when a text grips me I have found the sermon.'" In choosing a text, he was mindful that it was adapted to himself and his congregation. In speaking to his students he said, "Mind the theme of the sermon suits yourself. A beardless boy should not preach from 'I have been young, and now I am old.'" The preacher should learn the art of adaptation. "We need wisdom in the way of putting things to different people. You can cast a man down with the very truth which was intended to build him up." As I have said, Spurgeon aimed to make his preaching personal. He talked about concrete situations rather than abstract principles. "There are preachers who in their sermons seem to take their hearers one by one by the button-hole, and drive the truth right into their souls, while others generalise so much, and are so cold withal, that one would think they were speaking of dwellers in some remote planet, whose affairs did not much concern them."

One of his finest lectures is on attention. With a few alterations it would make a first-rate chapter in a book on public speaking. The outline of the chapter, which can only hint at the riches it contains is as follows: Frequently it is very difficult for congregations to attend, because of the place and the atmosphere; 2. Sometimes the manners of our people are inimical to attention; 3. In order to get attention, the first golden rule is, always say something worth hear-

ing; 4. Be sure, moreover, to speak plainly; 5. Attend also to your manner of address; 6. Do not make the introduction too long; 7. Do not repeat yourselves; 8. There should be a goodly number of illustrations in our discourses; 9. Cultivate the surprise power; 10. Be interested yourself; 11. Make the people feel that they have an interest in what we are saying to them.

Harry Emerson Fosdick[14] believes that the secret of successful preaching is contained in this last point. "There is nothing that people are so interested in as themselves, their own problems, and the way to solve them. That fact is basic. No preaching that neglects it can raise a ripple on a congregation. It is the primary starting point of all successful speaking, and for once the requirements of practical success and ideal helpfulness coincide." I want to put in juxtaposition to this a quotation from Spurgeon which is an elaboration of point eleven. "Self-interest quickens attention. Preach upon practical themes, pressing present, personal matters, and you will secure an earnest hearing." On another occasion Spurgeon illustrated the point by saying that no one ever went to sleep at the reading of a will.

Like Beecher, Spurgeon knew the power of humor in holding the attention of an audience. Sheridan Knowles, from whom I have quoted before, testified, "He can make them laugh and cry and laugh again in five minutes." The dangers of humor as an instrument of persuasion, he knew. "We need the divine influence to keep us back from saying many things, which, if they actually left the tongue, would mar our message. Those of us who are endowed with the dangerous gift of humor have need, sometimes, to stop and take the word out of our mouth and look at it, and see whether it is quite to edification; and those whose previous lives have borne them among the coarse and the rough had need watch with lynx eyes against indelicacy." And like Beecher, too, he was not afraid of tears. He, in almost the same words as Beecher used, declared, "The class requiring logical argument is small compared with the number who need to be pleaded with, by way of *emotional persuasion*." It is unfortunate that Spurgeon's lecture on *Emotions in Preaching* was never printed. Spurgeon was first and last an evangelistic preacher. His lack of formal training made his biblical exegesis untrustworthy. The themes upon which he dwelt were the cornerstones of Calvinism: Christ and Him crucified, the depravity of human nature, the neces-

[14] *What is the Matter with Preaching?*

sity of the Holy Ghost's divine operations, the certainty that every transgression will be punished, the soul-saving doctrine of the atonement, justification by faith, and the love of God in Christ Jesus.

Spurgeon's extemporary address permitted, in truth, demanded unrestricted use of illustrations. The use of the illustration is one of Spurgeon's major rhetorical instruments. The importance he attached to this device is realized when we note that he devoted one of his three manuals on preaching to it. It is more than coincidence that other famous extemporizers utilized the illustration with unusual liberality. Thomas Guthrie, Henry Ward Beecher, Russell Conwell made the illustration the meat and bone of their discourses. Spurgeon admired Beecher's employment of this instrument of persuasion. "A live illustration is better for appealing to the feelings of an audience than any amount of description could possibly be. When Mr. Beecher[15] brought a beautiful slave girl with her manacles on, into the pulpit, he did more for the anti-slavery cause than he might have done by the most eloquent harangue."

In the course of his manual on illustrations, Spurgeon discusses at length, here I can only summarize them, ten reasons and eight warnings for the use of the illustration. We should use the illustration for, 1. They interest the mind and secure the attention of our hearers; 2. They render the teaching vivid and life-like; 3. They help the reasoning faculties of certain minds; 5. They aid the memory; 6. They arouse the feelings; 7. They catch the ear of the careless; 8. They rest an audience; 9. They give play to the imagination; 10. They give an opportunity for introducing ornament into the design. The eight warnings issued as to the use of illustrations are: 1. Illustrations should not be too numerous; 2. They should not be too prominent; 3. They should really cast light upon the subject in hand; 4. They should be natural and grow out of the subject; 5. No illustrations are half so telling as those taken from familiar subjects; 6. Elaboration into minute points is not commendable; 7. Illustrations should never be low or mean; 8. We should guard against confused metaphors and limping figures of speech.

[15] J. M. Buckley, *Extemporaneous Oratory*, p. 115 states, "The most celebrated Protestant ministers of modern times, Charles Haddon Spurgeon and Henry Ward Beecher, dissimilar in doctrine, character and career, resembled each other in the facility and effectiveness with which they employed illustrations."

If one will reflect on the scanty treatment that is usually accorded the illustration in books on public speaking, I think it will be agreed that these penetrative suggestions display a more than casual acquaintance with this rhetorical means.

In turning our attention to the structure of his sermons we have to depend on a study of his sermons to discover his theory. So far I have not been able to find any statements by him on arrangement. Judging from his sermons and from his sermon notes, I believe he followed a very loose type of organization. Such an attitude toward the organization of his material permitted the freest use of illustrations. He was not interested in symmetry or balance in structure. *Effect* was what he was after. He advised his students to, "Aim at effect." He wanted a change to come about in the lives of his congregation. The thought that form is secondary to effect is brought out in *Not I But the Wind* by Frieda Lawrence. "All this idea of style and form puzzled Lawrence. For my part I felt certain that a genuine creation would take its own form inevitably, the way every living thing does." A typical example of Spurgeon's sermon structure and the latitude it gave him to move around in it is found in his sermon *I Have Sinned.* The sermon takes up the seven times this statement occurs in the Bible and gives the circumstances of each time. To the students of Henry Ward Beecher this type of organization is familiar. It is the series-of-parables or line-of-facts type of structure. Such a theory of sermonic structure for extemporary speaking must be highly serviceable or it would not have been employed with such evident success by the two greatest preachers of the nineteenth century.

Some interesting observations on style are to be found in Spurgeon's lectures. His attitude toward the use of language is discovered in his remark, "I regard the style of John Bunyan as being the nearest approach to the style of the Lord Jesus than that of any man who has ever written." In his remark on Jeremy Taylor we also see reflected his own theory of style. "Jeremy Taylor is the prince of all the church writers, the poet of the pulpit. But he is too flowery. You must not wrap garlands round your sword if you want to deal effectively with sinners." The epistle to the Romans, Spurgeon thought the loftiest piece of writing in the human tongue. Spurgeon gives as the four attributes of an effective style,—clearness, cogency, naturalness, and persuasiveness.

John Ruskin knew good English, and he highly valued Spurgeon as a master of idiomatic English. For several years he held a sitting

in his church. Ruskin[16] thought so much of Spurgeon's talent that he chided him for wasting his gifts upon the Newington-Butts herd. But the rebuke fell on deaf ears because Spurgeon had definitely set himself to reach this class of society. In speaking to one of his pupils, he repeated what Dean Swift had said, "There is most religion among the middle classes: the top is all froth, the bottom all dregs." And he added, "I am afraid it is so today." Spurgeon counseled his students, "Now as the costermonger cannot learn the language of the college, let the college learn the language of the costermonger. 'We use the language of the market,' said Whitfield,[17] and this was much to his honor. Brethren let none excel us in the power of speech: let none surpass us in the mastery of our mother tongue." Robert Louis Stevenson commented indirectly on Spurgeon's style in his letter to Sidney Colvin when asking him to send a copy of *Pioneering in New Guinea,* which has, he said, "less pretension to be literature, than Spurgeon's sermons." As an example of his style, the following shows how he could invest a trite theme, the passing of time, with an uncommon touch.

> Only a few Sabbaths ago I was talking to you of Ruth in the harvest-fields, and of the heavily-laden wagon that was pressed down with sheaves; and now the leaves are almost gone; but few remain upon the trees; these frosty nights and strong winds have swept the giants of the forest till their limbs are bare, and the hoar frosts plate them with silver. Then, before we shall have time to turn the winter's log, we shall see the snowdrops and the yellow crocus heralding

[16] W. Williams in his *Reminiscences of C. H. Spurgeon,* p. 69, reports the following interesting insight into Spurgeon's relations with Ruskin. "John Ruskin, when he lived at Dulwich, attended the Tabernacle. Mr. Spurgeon was not the man to be in the least affected by the presence of either men of letters, philosophers, statesmen, noblemen, or even kings and queens, and in turn he had them all to hear him. John Ruskin was a devoted attendant upon his ministry for years, and the pastor, when going over his valuable and extensive library of scientific, historical, and poetical books, which adorn the shelves of his beautiful drawing-room, pointed out to me a first edition of Ruskin's works, worth, he said, about 30 pounds, and which he had received as a gift from the author. The two men, as the reader may easily imagine, were far from being in agreement upon many matters. Upon one occasion Mr. Ruskin told him he was fitted for something far better than constantly preaching to that 'herd at Newington-Butts.' This roused the preacher's righteous ire, and he gave the art-critic a pot of boiling oil on his head such as he would not be likely to forget for many a day."

[17] Spurgeon said of Whitfield's influence upon him, "My own model if I may have such a thing in due subordination to my Lord is George Whitfield; but with unequal footsteps must I follow in his glorious track." W. Y. Fullerton, *C. H. Spurgeon,* p. 82.

another spring! At what a rate we whirl along! Childhood seems to travel in a wagon, but manhood at express speed.

In reaching the common people Spurgeon demanded that his language go straight to the mark. Language was only a means to an end, and that end was the conversion of mankind.

One must say in conclusion that the rhetorical theory of Charles Haddon Spurgeon is that of a genius. To be another Spurgeon by following his precepts would be plainly impossible; but it may be within the limits of the possible to gain much inspiration and to learn to handle more effectively one's talents. Such lessons as the value of variety, the requirements of oral discourse, the dynamic power of striking the personal note, the need for getting and holding attention, the capacity of the illustration, the importance of adaptation, and, finally, the lesson of bending everything to the effect one desires can be studied with benefit by everyone no matter what his position on the ladder of skill.

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CHORAL SPEAKING—A WORD OF WARNING

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"I AM so glad to have had the opportunity of hearing a Verse-Speaking Choir. I have wanted to start a choir in my poetry class for a long time but I didn't know how to go about it. Now that I see how it is done I can begin." Such a remark is not unfamiliar to the ears of a director of a Verse-Speaking Choir, and yet he has no answer for it. He may feel an intense conviction on the subject, but being a member of polite society he can hardly say: "Madam, the fact that you teach poetry does not necessarily mean that you read it beautifully and can teach others to do so. If you were a music teacher, would you, after hearing a concert or two, feel able to direct a singing chorus or an orchestra?" He can't say it, yet this is what he thinks—this, and other impertinent, or rather, pertinent things. And not without just cause. He has presented a group with whom he has been working for many months, perhaps several years, and an English teacher practically tells him that she, without any training in the work, can do as well. Many teachers feel this way. Why? Is it because "it seems so simple?" Haven't we all learned long ago to beware the things that seem so simple?

Several instances have come to my attention recently which can only make one fear for the future of Choral Speaking. One young woman, whose brother had heard three lectures on this comparatively new art and had passed them on to her, became interested and began teaching it right off. Another very young lady, after being in a choir for four months offered to teach Choral Speaking in a public school. The Principal, eager for something new, was most willing to let her try. After a month or less a demonstration was given for the whole school. Demonstration, indeed! Of what? In another school the Principal informed the speech teacher that she was to begin Choral Speaking. He had heard a choir and he wanted one in his school. He thought that any speech instructor could teach it—"there didn't seem to be much to it, though it was very beautiful."

No doubt this is typical of conditions in many cities of the United States. If so, what will be the result? Can such directors produce artistic work? Just for the sake of indicating a standard I should like to quote the opinion of my former teacher, Marjorie Gullan on what a choir conductor should be:

> Above all, a lover of poetry . . . able to speak it well, and teach others to speak it. She should have considerable acquaintance with English poetry of various periods and types, and with the history of poetry. She should have an unerring sense of rhythm, and a keen ear for poetic sound pattern. She should be able to give her choir good training in speech and voice production. . . . She will find also that if she has had some training in dramatic work as well as in verse speaking, she can give her choir a great deal of variety in the study of dramatic as well as lyric verse, and so preserve the necessary balance of affording wider scope in expression. Finally, she should have the power of helping her speakers to think truly, and to feel sensitively and deeply and to express the thought and feeling of poetry with spontaneity, as well as with unity.[1]

A high standard, indeed, and high it must be kept if Choral Speaking is to remain an art. But if any teacher of speech or English can begin directing her class in the oral reading of poetry and call the results a Verse-Speaking Choir, it will not be long before Choral Speaking falls into disrepute. To prevent this, speech teachers who wish to direct choirs should prepare themselves thoroughly for the task. It is quite possible now in this country because excellent work is being done in many colleges and universities and there are about thirty universities offering summer courses to teachers.

On this point Miss Gullan sounds a warning note: "Speaking of this kind may be brought to a fine art, but the conductor must study it from every point of view before embarking upon anything so difficult. This is highly trained and specialized work and should never be undertaken except by an expert."[2] Many people here object to the use of the word expert; yet these same people would look for an expert when securing a director for the Glee club or the school orchestra. Why should the orchestration of speaking voices be less an art than that of singing voices or musical instruments? Because comparatively few people can sing or play musical instruments, whereas almost everyone can speak? True, and how badly most of us do speak! This gives the director of the speech choir an added task—he has first to work on his instruments. No member of an orchestra would think of blowing through a horn that had been flattened on the end, yet that same man might speak with flattened lips and think his voice sounded lovely.

So the speech director's task is a double one: he has first to improve his instruments, and then teach the members of his choir to

[1] Marjorie Gullan, *Choral Speaking*, pp. 4-5. Expression Co., Boston.
[2] Marjorie Gullan, *Spoken Poetry in the School*. Expression Co.

use them artistically. In the face of this, the inexperienced, unprepared teacher walks right in and "directs" a speech choir!

We admit, of course, the existence of the genius who is so unusually talented that he can begin work in an art of which he knows little and produce amazingly beautiful results. But how rare is the genius among us! To those of us who are not so gifted we make this plea: Study Choral Speaking well, from all angles, before you teach it. It is an art at present; let us keep it so.

CHORAL SPEAKING AT THE OXFORD FESTIVALS

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IN THE United States those who are interested in verse speaking, and more particularly in choral speaking, look for their source of inspiration to England, where the art was introduced earlier and has flourished longer. And in England verse speakers eagerly flock to the annual Verse Speaking Festivals, held in Oxford during the last week of July.[1] There they have the opportunity to hear poetry and prose spoken by the finest speakers and teachers and their most promising pupils, with the further benefit of comment and discussion by poets and critics. A survey of Choral Speaking at these Festivals, should be instructive in illustrating the most important trends which have taken place in the last six or seven years, and in providing suggestions contributed by the leading English poets.

As early as 1923 John Masefield began summer poetry readings at Boar's Hill, Oxford, but it was not until 1932 that the Oxford Festivals as we now know them were instituted.[2] In that year the English Verse Speaking Association[3] took over the organization, and set forth its aims in an introductory note included in the first syllabus. The full text of this manifesto is worth careful study, but the following quotations are especially valuable:

> The Association's first principles are two: fine verse speaking can only come from those who have acquired a habit of fine speech and utterance; and

[1] Between 300 and 400 people generally attend.

[2] Held at Rhodes House 1932, 1933; and at Taylor Institution 1934.

[3] For an account of the formation of the E.V.S.A., see *Proceedings of International Conference on Speech Training* (London 1927).

only fine verse is worth fine speaking. The finer the verse, the more compelling it is to the perfecting of speech for its sake.

The judges' interests in poetry are of various kinds; but for the present purpose they are one in effect. The judges hope to hear speakers whose earnest aim is to display the poem and not themselves: who have sought to discover what the poet has put into the poem as a guidance to what they should get out of it: who realise that metre and rhythm and rhyme are so many guides to the poet's intention, and that to disguise or neglect or improve them is to falsify or injure his meaning: and who, as the very foundation of their work, understand that the sound of a poem is part of its meaning and needs a vocal cultivation for its revealing that shall be as exacting as a great singer's, and as undemonstrative as the singer's often is demonstrative.

This existence in sound asks so much more than the production of the sound. All that a speaker is, and does, can go into it; and in its turn this gift of the whole personality must be so complete that it is forgotten and only the poem is present to the speaker's consciousness. When this is achieved at such meetings as these, a miracle can happen; in its brief duration the great poem contains all that we knew was in it, but also an illumination comes from it that can only be described as an emanation from another dimension, an added intimation of immortality.

The experience of the first four years attested the soundness of these principles, and in 1936 they were re-affirmed by a group of poets headed by John Masefield, the poet laureate, who re-assumed control of the movement in the stead of the disbanded English Verse Speaking Association. In 1937 critics were still able to speak of "the tradition at the Oxford Festival to sublimate the individual to poetry, so that no obtrusion of personality might interfere with the full meaning of the verse." Now verse speaking takes different forms, and from the foregoing statements and the whole conduct of the Festivals, it can be seen that Choral Speaking and Solo Speaking are regarded as the two complementary ways of interpreting poetry. The need for sublimating the individual to poetry, therefore, is just as true of choral speaking as it is of solo speaking; and offers a much needed warning that our art should not be dominated by any purpose other than that of "displaying the poem."

Although Miss Marjorie Gullan has never taken a major part in the activities at Oxford, yet it is she who is in some measure responsible for the introduction of choral speaking into the Festivals; for John Masefield admits, of his gatherings of verse speakers in the early twenties, that[4]

One of the causes which led my wife and me to start them was the speak-

[4] *The Oxford Recitations* with a preface by John Masefield (New York 1928) p. 5.

ing of some of the pupils of Miss Marjorie in the Verse Speaking classes at the Edinburgh Festival[5] in 1921.

At the first of the new series of meetings, in 1932, there was a large contingent of competitors from Scotland.

What have been the main trends in Choral Speaking as seen at the Oxford Festivals? The syllabus in 1932 was still fairly experimental, and so we find competitors were divided into two groups, under eighteen and over eighteen years of age; and again into choirs composed of men or boys and women or girls. The number of speakers in any choir was not to be less than eight nor more than fifteen—that is, the ideal size of a choir appeared then to be about a dozen speakers. The experience gained in 1932 allowed certain changes to be made the following year. The plan of allotting different selections for men and women was abandoned, not because of any inherent weakness in the idea but because of the extreme paucity of male choirs. Nor have the entries since supported a revival of the 1932 classification. Only once or twice have the Festivals seen choirs composed entirely of men—for example, in 1936 a small choir of boys gave a fine showing. Another feature started in 1933, which has been continued to the present time, was the division of choirs into two kinds, one type consisting of five, six or seven voices (in practice generally five), and the other type of eight or more voices (generally over a dozen).

In 1932 the poems selected for speaking were all well known to educated people, and such as had been proved by the previous experience of choirs to be suited for group presentation: for example, Scott's "Pibroch of Donuil Dhu" and selections from the Greek choruses of Euripides as translated by Gilbert Murray. From the beginning, however, choruses from Greek drama were never widely used; and last year Wallace B. Nichols, who has been associated as poet and critic with the Festivals for many years, wrote against the subconscious identification of Greek choruses and modern Choral Speaking.[6] Poems for recitation by the small chamber choir may often be unsuited to speaking by the larger and less intimate group; and this factor had to be taken into consideration by the adjudicators after 1932. Thus, Robert Bridges' "Nightingales" (incidentally a poem frequently set for solo performance by examining bodies in England) was the test piece in 1932 for a choir of eight to fifteen men; it re-appeared in 1935 as the test piece for a small chamber

[5] The Glasgow Festival had begun one year before, in 1920.

[6] Wallace B. Nichols *The Speaking of Poetry* (London 1937) p. 102.

choir of five or six (women's) voices. Those who know the poem will agree that this latter setting is more consonant with the structure and tone. Other excellent material for the chamber choir which has been set at the Oxford Festivals includes Swinburne's rondo "At Parting" (1936), and Hopkins' sonnets "Starlit Night" (1937) and "Pied Beauty" (juniors, 1935). For the larger choirs, pieces approved by the adjudicators have included further translations by Gilbert Murray (Aristophanes' *The Frogs,* 1937), the massive Psalm 137 (1935), the Songs of the Spirits from Shelley's *Prometheus Unbound* (juniors, 1933; adult finals, 1937), and the great organ music of Christopher Smart's "A Song to David" (1936). The advance made in the determination of the suitability of poem to manner of performance is seen by the inclusion of T. S. Eliot's "The Hollow Men" as the selection for adult choirs in the final competitions in 1937; this same poem had been spoken by a single voice as early as 1932 when it was given as a solo by one of the adjudicators, Miss Alida Klemantaski at the party held at Blenheim Castle.

Another line of progress is seen in the increasing number of poems by contemporary poets included in the syllabus. Of all the pieces set for choral speaking in 1932, 1933 and 1934, not one was by a living poet. But in 1935 Part Five of T. S. Eliot's "Ash Wednesday" was included; in 1936 Roy Campbell's "Horses on the Camargue," and in 1937 another poem by Eliot, "The Hollow Men." It is somewhat surprising that the modern poets are not even better represented in the lists of selections, for the Board of Adjudicators includes or has included nearly all the leading English poets, even Eliot and Auden; and Bottomley, Binyon and Masefield, to name but three, have been intimately connected with the Festivals from their inception. It was Masefield's intention that poets should write pieces specially suited to choral speaking: his views on the divorce from the middle of the XVIII Century of poetry and speech are well known.[7] Masefield had written in 1928:[8]

> The poets who have been concerned in the judging, both this year and in the past, may be asked to choose out teams from among the excellent speakers, and to write for those teams some poem or poems, dramatic, narrative, or choral, which will display their talents to the full.

But few took this pregnant hint, and even outside the Festivals it bore little fruit: Eliot, of course, had a fixed number of speakers in

[7] John Masefield *With the Living Voice* (Cambridge 1924) p. 21.
[8] *Oxf. Recit.* p. 8.

mind when he wrote the choruses for *Murder in the Cathedral*, and the same purpose is probably true of his "Triumphal March" which it is not possible for one speaker to recite. One of the exceptions is Shane Leslie's "The Blenheim Terraces" which was written for the 1932 Blenheim party. Masefield's plea was however taken up by the poets who wrote drama, and each year sees the production of one or more plays written for verse speakers: Binyon's plays which received their first public performance at Oxford include *Love in the Desert* (1932), *Boadicea* (1935), and *Sophro the Wise* (1936). Bottomley contributed *A Parting* and *The Return* (1932); Thomas Luke gave *The Boy Escapes* (1934) employing three choirs, and in 1937 W. B. Nichols wrote for the Festival *St. Caedmon's Feast*. It seems a pity that poets who have had such great experience in Choral Speaking should not have done what only they are capable of doing—writing poetry specifically for choirs.

There are one or two other features of interest. In the 1937 Festival several poems by authors seldom thought of in connection with verse speaking were included: Coventry Patmore's "To Unknown Eros" and Thomas Heywood's cheerful "Matin Song." In 1934 a class was instituted for experimental work, but was discontinued in 1936; during this time a few modern poems had been presented—in 1935 W. H. Auden's "The Orators" was spoken by two competitors. But the lack of success of this innovation was not surprising: the Oxford Festivals represent, with good reason, the traditional attitude in speaking verse, and only too often experimentation in choral speaking is bogus.

To choral speakers the "orchestration" of a poem is of the highest concern, and here we can listen to several first-class choirs each demonstrating their own interpretation. When a poem has been written without any thought of choral interpretation in mind, there will be many ways of arranging it, and we have only our personal understanding of the piece to guide us in our criticism. There are few objective criteria, and hence one arrangement is frequently as good as another, even although it may not make a strong appeal to the examiners. Robert Bridges' "Nightingales," set for the final competition for adult choirs in 1935, illustrates the many ways of orchestrating the same poem. Here are four versions:

Choir A (two men and three women)

st. 1 men

st. 2 women

st. 3 women; solo woman's voice for "Dream" in the next to last line.

Choir B (five women)
st. 1 solo A
st. 2 four voices in unison; third line solo B
st. 3 four voices in unison; first line solo C

Choir C (six women)
st. 1 two solo voices: lines 1-3; 4-6
st. 2 four voices in unison
st. 3 four voices in unison

Choir D (five women)
st. 1 three voices; solo from "O might I wander there" to end of stanza
st. 2 three voices in unison
st. 3 first line solo; lines 2 and 3 two low voices; line 4 three voices; last two lines unison

All these four interpretations are quite different, and it is impossible to say with any absolute authority that any one is more correct than another. The adjudicators have always allowed for and approved of such opportunities for individual opinions; only when, as sometimes happens, does the arrangement adopted run violently counter to the structure of the poem, do they object. Gordon Bottomley in 1935 distinguished between "unison Speaking" and "choral Speaking," advocating the latter which implies a conductor or director and uses various blocks and sections of voices to build up an idea; and he then praised the use of solo passages in choral speaking. But the following year he had to warn those who had taken his advice too rigidly, and protest against over division of stanzas in Edward Thomas' "Words." It is criticism such as this that enables teachers to keep in touch with what the poets and critics expect of Choral Speaking.

The Oxford Festivals give us three aims to follow:

(1) Speak the poem sincerely and without ostentation. "Interpret simply," said Mr. Compton, the President of the E.V.S.A. in 1932, and his advice still is good.

(2) Avoid artistic indiscretions and over-eager experimenting in speech: at Oxford the experimental class lasted only two years.

(3) Keep a catholic taste in selecting poems, and be willing to take trouble in finding pieces adapted to the special requirements of each choir. The balanced programmes at Oxford show what can be done.

As time passes, more and more people will be able to benefit by the Festivals, for one of the practical results has been the appearance of several books by the poet-critics directly inspired by the results of the adjudications. Masefield's addresses have been printed, and of par-

ticular interest to choral speakers is the relevant chapter in Nichols' latest book, *The Speaking of Poetry*.[9]

So Binyon acknowledged at one of the sessions (July 29th, 1935) what he had learned from the competitors: "As a writer of verse, intensely interested in the craftmanship of poetry, I have learnt much from the Oxford Festivals and not least from the way in which various speakers, one excelling in one kind of gift or sensibility, someone else in another, have illuminated the form and substance of the poem spoken, as if it were a jewel held up to the light to show each facet or aspect in turn."

As the early syllabi of the Festivals are now very difficult to procure, I append below a list of the poems set for Choral Speaking since 1932.

A LIST OF THE PIECES SELECTED FOR CHORAL SPEAKING

In each class the first item is the test piece for the preliminary, and the second item for the final competition.

1932

Juniors: 8 to 15 speakers
- Boys: Pibroch of Donuil Dhu ..... Scott
- Blow, Bugle, Blow ..... Tennyson
- Girls: Corydon's Song ..... John Chalkhill
- Song of Callicles ..... Matthew Arnold

Adults: 8 to 15 speakers
- Men: Hymn to Diana ..... Ben Jonson
- Nightingales ..... Robert Bridges
- Women: Dreamland ..... Christina Rossetti
- The Bacchae ..... Euripides tr. by Gilbert Murray
  from "Will they ever come to me, ever again" to "The long long dances"

Juniors and Adults: Final Competition
- Hymn on the Morning of Christ's Nativity ..... Milton
  from "But peaceful was the night" to "Ring out ye chrystall spheres"

1933

Juniors: 5 to 7 speakers
- Atlanta in Calydon ..... Swinburne
  from "When the hounds of spring are on winter's traces" (3 stanzas)
- Prometheus the Fire-Giver ..... Robert Bridges
  from "O my vague desires" (1 stanza)

[9] See footnotes 6 and 4.

Juniors: 8 or more speakers
Prometheus Unbound.....Shelley
from "From unremembered ages we" to end of stanza beginning "A rainbow's arch stood on the sea"
Erechtheus.....Swinburne
from "Who shall put a bridle in the mourner's lips" to end of Antistrophe Two

Adults: 5 to 7 speakers
The Lotus Eaters.....Tennyson
from "The lotus blooms below the barren peak" to "O rest ye brother mariners, we will not wander more"
Samson Agonistes.....Milton
from "O how comely it is, and how reviving" to "Whom patience finally must crown"

Adults: 8 or more speakers
Hellas final chorus.....Shelley
from "The world's great age begins anew"
The Leaden Echo and the Golden.....G. M. Hopkins

1934

Juniors: not less than 5 speakers
The Trumpet.....Edward Thomas
A Ballad of Boding.....Christina Rossetti
from "There are sleeping dreams and waking dreams" to "Out of sight"

Adults: Not less than 5 speakers
A Corymbus for Autumn.....Francis Thompson
Kubla Khan.....Coleridge

1935

Juniors: 5 to 7 speakers
Pied Beauty.....G. M. Hopkins
The Destruction of Sennacherib.....Byron

Juniors: 8 or more speakers
Yet if his Majesty our Sovereign Lord.....Anonymous
Hymn of Pan.....Shelley

Adults: 5 to 7 speakers
Fear no more the heat of the sun.....Shakespeare
Nightingales.....Robert Bridges

Adults: 8 or more speakers
Psalm 137.....Bible
Ash Wednesday—Part Five.....T. S. Eliot

1936

Juniors: 5 to 7 speakers
Wilderspin.....Mary Coleridge
Words.....Edward Thomas

Juniors: 8 or more speakers
Song of the Pilgrims ..... Rupert Brooke
A song to David ..... Christopher Smart
from "Sweet is the dew that falls" to "where knock is open wide"

Adults: 5 to 7 speakers
At Parting ..... Swinburne
Memories of President Lincoln ..... Whitman
from "Come lovely and soothing death" to "laved in the flood of thy bliss, O death"

Adults: 8 or more speakers
Israfel ..... Poe
Horses on the Camargue ..... Roy Campbell

1937

Juniors: 5 to 7 speakers
Matin Song ..... Thomas Heywood
Inversnaid ..... G. M. Hopkins

Juniors: 8 or more speakers
The Frogs—chorus ..... Aristophanes, tr. Gilbert Murray
Prometheus Unbound—Song of the Spirits ..... Shelley

Adults: 5 to 7 speakers
The Starlit Night ..... G. M. Hopkins
To Unknown Eros ..... Coventry Patmore
Book II. xvi "Prophets who cannot sing"

Adults: 8 or more speakers
A Grammarian's Funeral ..... Browning
from "Let us begin" to "living and dying"
The Hollow Men ..... T. S. Eliot

1938

Juniors: 5 to 7 speakers
Robin Goodfellow (*ante* 1600) ..... Anonymous
Work ..... D. H. Lawrence

Juniors: 8 or more speakers
The Birds—chorus ..... Aristophanes, tr. B. B. Rogers
The Santa Fe Trail ..... Vachel Lindsay

Adults: 5 to 7 speakers
On the Beach at Night ..... Whitman
Welcome, all wonders in one sight ..... Crashawe

Adults: 8 or more speakers
English Poetry ..... Samuel Daniel
Chorus from Twenty-five Poems ..... Dylan Thomas

A DEFINITION AND CLASSIFICATION OF THE FORMS OF DISCUSSION

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The Essential Nature of Discussion

DISCUSSION is here used as a generic term to include any private or public meeting in which two or more individuals express themselves concerning the nature of a problem at hand, its solution, or both. The term discussion always implies an *interchange of information and opinion.* Instructions, sermons, lectures, or speeches of any kind, whether addressed to individuals or crowds, are not *discussions* (in the restricted sense in which we are here using the term) unless the audience (or second party) be given an opportunity to react overtly—to ask questions or make pronouncements.

Wherever this interchange of information and opinion *does* take place, however, whether in a personal conference or in a mass meeting of thousands, we may describe the process as discussion.

Classification on the Basis of Size of the Group

The fact that the essential nature of discussion remains the same regardless of the number present does not imply, of course, that the size of the group has no bearing on the particular techniques to be applied. Rather, the specific procedures employed in the progressively larger meetings show sharp divergences. Hence, we classify forms of discussion according to *size of the group* as follows:

Form	*Number Participating*
Duo-Discussion (Personal conference, interview, dialogue)	Two
Group Discussion (Group conference, committee discussion)	Three to twenty
Public Discussion (Public forum) (It is public discussion whenever there are one or more individuals present who, though eager to speak, cannot be permitted to do so because of the size of the group)	Twenty to thousands

The above divisions of discussion on the basis of the size of the group are not water-tight compartments. Duo-discussion changes almost imperceptibly into group discussion, and many characteristics peculiar to the latter continue to be apparent in groups larger than twenty, the figure arbitrarily set to separate "group" from "public" situations. It is also true, however, that the divisions are real ones, different procedures being required in each.

Classification on the Basis of Attitude on the Group

A further, and most significant, differentiation in discussion has to do with the particular degree of conviction, mind set, or attitude of the participants at the time the particular meeting is held.[1] At the beginning of an attack upon a problem this attitude would be one of inquiry: What is the problem? what are its ramifications? and what are the possible solutions? Often, it is unfortunately true, this attitude, among the unintelligent, uninformed, or stereotype-driven, may be absent even at the start—there may be but a semblance of it, or it may be totally lacking. It is also true that even the most intelligent, most informed, and most open-minded ever and anon find themselves seeking corroborative evidence for preconceived beliefs rather than the true answer to the problem. Self interest and conditioning take their toll of even the strongest intellects, and hence it behooves us ever to be on guard against ourselves. At later meetings, as the problem is clarified, the various hypothetical solutions examined, and corroboration of tentative conclusions sought through gathering additional facts, conviction *as to the best solution* should result, with appropriate action. Just following the corroboration step, however, discussion may take either of two widely divergent paths. Up to this point the process is accurately described (in the ideal situation) as one of *deliberation*—a weighing and considering. Now, however, the discussion enters a new phase—that of *decision*—and before the final vote is taken it becomes apparent whether the agreement is to be unanimous (a consensus) or partial (a majority) rule. A unanimous decision, provided it marks agreement upon a genuine solution and not upon a meaningless, face-saving program, is the *summum bonum* of all discussion. Unfortunately, at this stage of our development of the techniques for resolving differences, and especially in larger groups wherein widely divergent interests are represented, this most

[1] My debt to Dewey in this connection is obvious, and is gratefully acknowledged.

desired consummation results all too seldom. Rather than discovering that it is in agreement, the group is more likely to find itself split into two or more factions upholding solutions differing in major or minor degree. In this situation, discussion ceases to be *deliberation,* and a period of *debate* ensues with the battle lines closely drawn. Each of the several sides assumes the presence of an irreconcilable element of opposition, and opens a direct attack aiming at carrying the day through swaying those upon the fringe of conviction. It is true that debate, or what we have often termed debate, has taken place during the early stages of discussion; but it has been a "May this not be so?" type which is more accurately called *deliberation* than *debate.* In the later stages of discussion, "May this not be so?" is replaced by the "This is so!" spirit, and deliberation is replaced by debate.

After it becomes apparent that further debate is profitless, a roll call is taken, and, under our democracy, the majority decides.[2] Its decision is then communicated to appropriate action sources.

These progressive attitudinal stages of discussion, with the two directions it may take in the decision phase, are perhaps best represented schematically according to the accompanying diagram.

Classification on the Basis of the Organization of Presentation[3]

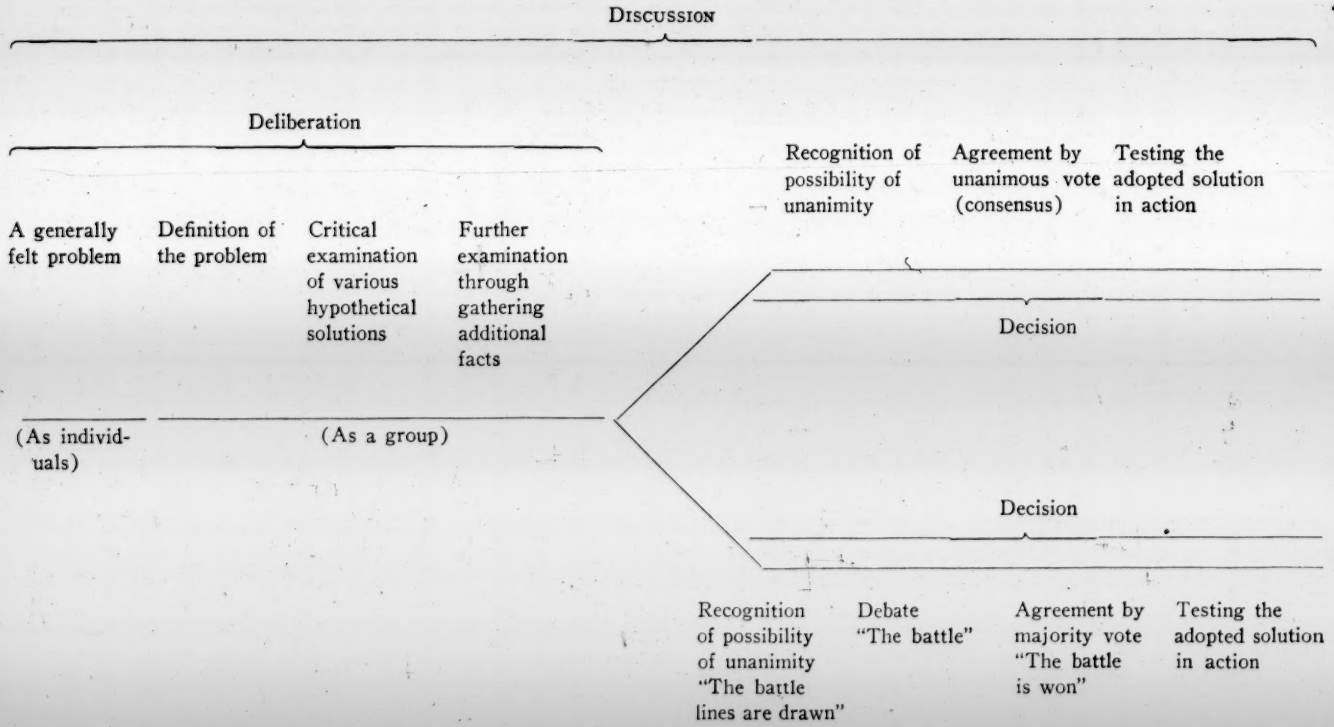
In the duo-discussion, flexibility is the keynote, the set speech practically disappearing, though thorough preparation and a well laid plan are imperative for maximum success.

In permanent organizations, large or small, the rule is to assign specific functions to committees, the committees then delegating specific responsibilities to individual members. The individual members report to the committee, which deliberates, decides, and reports its

[2] The defeat of measures aimed at the solution of minor problems results in simple reversion to the status quo. When a major problem arises, however, the very existence of the organization depending upon the adoption of a positive solution—in the case of a sovereign state, election and organization of a functioning leadership, the provision of adequate revenue, maintenance of domestic order, and protection against foreign aggression—the situation is quite different. Here, unless a period of further discussion eventuates in the formation of a majority in favor of some positive program, the organization will undergo marked changes, either temporary or permanent, and may even disintegrate, with probable replacement by one of an entirely different type.

[3] "Organization of Presentation" here indicates the method of getting information and opinion before the group in toto, not the organization of a specific speech.

DIAGRAM OF THE PROGRESSIVE ATTITUDINAL STAGES OF DISCUSSION


Discussion
Deliberation
A generally felt problem
Definition of the problem
Critical examination of various hypothetical solutions
Further examination through gathering additional facts
(As individuals)
(As a group)
Recognition of possibility of unanimity
Agreement by unanimous vote (consensus)
Testing the adopted solution in action
Decision
Decision
Recognition of possibility of unanimity "The battle lines are drawn"
Debate "The battle"
Agreement by majority vote "The battle is won"
Testing the adopted solution in action

findings or recommendations to the assembly. After due debate, perhaps amendment, perhaps through adoption of a substitute solution offered from the floor, the assembly takes action on the committee's report.

It is, however, the heterogeneous group of more or less temporary character, perhaps meeting for but a single evening, and whether it be large or small, about which those interested in the "public" manifestation of discussion as a means of making better citizens have been most concerned. Here, the problem is to supply, at the beginning, a groundwork of information and analysis which will enable the audience to at least make some advance toward clear and unprejudiced thinking on the problem. To meet this situation, there are available seven forms of organized presentation which stand out as most successful. These are the analytical symposium-forum, the viewpoint symposium-forum, the round table symposium-forum, the debate-forum, the lecture-forum, and the parliamentary session. The order in which these forums have been introduced by no means implies a final judgment as to their relative value, though, on the whole, the analytical symposium-forum, in its approximation in arrangement to the normal thought process, will probably be found to be the most widely useful.

The symposium, in its transferred sense, according to the New English Dictionary, is "a meeting or conference for discussion of some subject; hence, a collection of opinions delivered or a series of articles contributed, by a number of persons on a special subject." When, however, we append the adjective "analytical," we imply a degree of organization in the total presentation not conceived in the preceding generally accepted definition of the current meaning of the term. We mean that a complete picture, including both a speech or article defining the problem deliberatively and others developing the several most favored hypothetical solutions, must be given. Those developing the cases for the respective hypothetical solutions may act either as attorneys or as advocates. The addition of "forum" indicates that an open discussion under the guidance of the chair is to follow the opening presentations. (The term "forum," in the hyphenated position, has this meaning in relation to all of the forms.) There are no set number of speakers, no set time lengths for the speeches. The opening presentations, however, are formal, the members of the panel actually making addresses to the audience from a rostrum, and not simply holding a conversation among themselves. In our experience, in a meeting lasting from an hour and a half to

two hours, it is advisable to limit the panel to four members and their respective constructive talks to eight minutes each. We also find it advisable, through "inspired" motion from the floor, to limit all speeches, from the floor and from the panel, following the opening presentations, to two minutes. (An individual may speak for more than this period during the progress of the meeting, of course, but not at any one time.)

The viewpoint symposium-forum involves the use of the term "symposium" in its common current meaning, and differs from the analytical form chiefly in that a deliberative definition of the problem, except insofar as it appears in the individual speeches, is omitted. Each participant develops a particular thesis either as to the nature of the problem, its solution, or both. The opening presentations, as in the analytical type, are formal. In the definition-of-the-problem stage in discussion, this form is useful in that, through the inclusion of several points of view, it assists in determining more accurately the relative weight of the various elements, brings emotional factors into the open. Again, in the later stages of discussion, when the nature of the problem is generally admitted and understood, and hence the symposium may be set up as offering a series of possible solutions, it is a decidedly valuable method of organized presentation.

In the last type of symposium-forum to be considered, the round table,[4] we hark back to the original meaning of the term "symposium" among the ancient Greeks: "a drinking party; a convivial meeting for drinking, conversation, and intellectual entertainment."[5] To be sure, today's round tables, when conducted as lead-offs for forums, are seldom given to drinking, and neither were the Greeks to holding their sessions in public. But the note of kinship remains in that our present round table symposium is essentially a semi-formal conversation, carried on from seats around a table,[6] in full view of an audience.

The note of informality, the absence of what may truly be described as "speeches," the conversational interchange, and the seated positions about the table characterize this type of symposium in its pure form. Whenever organization and presentation approximate those of either of the other two types, it would be well to describe

[4] This type of forum is frequently, though hardly descriptively, termed a *panel discussion.*

[5] New English Dictionary.

[6] The actual presence of a table is not imperative, an open semicircular seating arrangement carrying much the same atmosphere.

the result as a round table analytical symposium-forum or a round table viewpoint symposium-forum.

It is claimed that this medium, because of its actual submission of a group carrying on deliberation cooperatively in an informal situation, offers marked advantages in the way of audience stimulation and enlightenment. The present writer has yet to be convinced. He does, however, admit its value in a varied forum program. Its success with audiences numbering over one hundred would seem to be problematical, conversation, accompanied by intelligibility to an audience, tending to become progressively more unnatural as we move upward from this figure. An amplifying system, while solving this problem, would but substitute another note of artificiality.

The debate-forum differs from the three preceding forums in that it offers but two possible solutions to the problem at hand, and takes on a note of finality with respect to the manner of utterance of the two factions. These characteristics, however, have their advantages. The fact that but two solutions are covered makes for more complete analysis, and the note of finality often stimulates audience interest to a high pitch. If the group may hear a series of debates, involving at least one more solution each time, the objection that but a partial picture is given is obviated. If the favored solutions have definitely narrowed down to two, and if an immediate decision is imperative, this is undoubtedly the form to use.

The lecture-forum is, as its name implies, a public address followed by an open discussion. It may be valuable early in a discussion series if the lecturer gives an impartial analysis of the problem. It is always valuable as a means of securing special information. But as an offering of a specific point of view, it is, by its very one-sidedness, inferior to other forms. Too, it is seldom as stimulating to an audience as the other presentations. It is, however, a useful medium, valuable at certain times and for certain purposes.

The parliamentary session is a special form, a symposium (analytical viewpoint, or round table), or debate grafted upon an open forum under simplified rules of legislative procedures. It has been used most successfully at the Pennsylvania State College with audiences of up to one hundred persons. Further experimentation with it before rank-and-file assemblages, large and small, should determine its ultimate value as a generalized medium.

A decision on the preferred solution may or may not be taken in connection with any of the above forms. Whether or not one should be taken depends upon the immediacy of the decision required.

When a vote has been taken, and it is clear the decision is final, its result should be communicated to an appropriate action source, also reported to the newspapers.

A word must be said about the chairman, the *sine qua non* for a successful meeting. He it is who steers the bark of discussion—stimulates the desire to speak, encourages the timid, quiets the unduly loquacious, quells the unruly, humorously dissolves acrimony, guides the discussion into profitable channels. He should be intelligent, informed, thoroughly versed in discussion techniques, be a good speaker, and have a sense of humor. He would conform to Quintilian's definition of the orator as ". . . such a man as may be called truly wise, not blameless in morals only (for that, in my opinion, though some disagree with me, is not enough), but accomplished also in science, and in every qualification for speaking; a character such as, perhaps, no man ever was."

THE DIALECTIC METHOD IN DEBATE

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AMONG the innovations in debating proposed in recent years is the "Oregon Plan," or the cross-questioning procedure. Widely adopted in some states and used in both decision and non-decision contests, this plan has several merits which commend it. It invariably stimulates interest on the part of the audience, and provides a means of keeping both sides close to the major issues. Also, it stimulates the debaters to secure a thorough knowledge of the question, to think quickly and discerningly, and to maintain a high degree of spontaneity and adjustability to new situations.

In recent years several articles on the cross-questioning procedure have appeared in speech publications. While calling attention to the merits of this procedure and providing some information as to its use, these articles have given but general information. Their contributions have been largely those of outlining the order of speeches, of suggesting the most desirable conduct for questioner and respondent, and of calling attention to the fact that dialectic is a method much discussed by the ancients.[1]

[1] See such articles as: "Dialectic, a Neglected Method of Argument" by Hunt (QUARTERLY JOURNAL OF SPEECH EDUCATION, Vol. VII, No. 3, pp. 225-6); "The Oregon Plan of Debating" by Gray (*Ibid.*, Vol. XII, No. 2, pp. 178-

I believe that the cross-question type of debate has many values and that its use will probably be extended. I believe, also, that there is need for more precise instruction concerning the technique of cross-questioning in debate. Therefore, I wish to suggest some principles and rules that should prove helpful as a supplement to the literature available in the speech journals. This information comes from classical rhetoricians, and consists of the assembling of principles advanced by Aristotle, Cicero, and Quintilian, together with illustrations presented by Plato.

In his *Topics* Aristotle presents an elaborate set of directions for the conduct of dialectic. The following passages give us a perspective of his principles:

> If a person does not admit this (the conclusion), we must assume it through induction, proposing contraries particularly, for we must assume the necessary propositions either through syllogism, or through induction, or some by induction, but others by syllogism; such however as are very perspicuous, we shall propose straightway, for the result is always more obscure in receding and induction; and at the same time, it is easy for him to propose those which are useful, who cannot assume them that way.

Later, he gives directions covering the care to conceal the ultimate conclusions being sought through the process of questioning:

> Again we ought not to mention the conclusions, but afterwards include them in a body, for thus the interrogator will recede farthest from the original thesis. In a word, it is requisite that he who interrogates should so question that when the whole assertion has been questioned, and the conclusion is announced, it may be asked why it is so.

In addition, Aristotle gives precise directions concerning the use of comparisons—an important feature:

> Again we ought to propose as if we did not propose on account of the thing itself, but for the sake of something else, for respondents are cautious of such things as are useful against the thesis. In short, the interrogator ought to render it obscure, whether he desires to assume the thing proposed or the opposite, for when what is useful against the argument is doubtful, they rather lay down that which seems true to them. . . . We should propose by comparison, for what is proposed on account of something else, and is not of itself useful, men rather admit.

Likewise, Aristotle provides suggestions to the questioner concerning the handling of a respondent who is unwilling to answer in the manner inferred by his previous admissions:

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180); "The Use of Cross-Examination in Debate" by Parker (QUARTERLY JOURNAL OF SPEECH, Vol. XVIII, No. 1, p. 98); "The Oregon Plan of Debate" by Higgins (*The Forensic of Pi Kappa Delta*, March, 1932).

If then, where many things appear, a person does not admit the universal, having no objection, it is clear that he is perverse; moreover, if he has no argument on the contrary, to show that it is not true, he will seem much more perverse.

Briefly then, Aristotle says that the purpose of dialectic is to draw a proposition or a syllogism or an objection about something—to establish premises which are ends in themselves or means to the end of effecting syllogistic reasoning. He says that the conclusion sought by the questioner should be concealed until the dialectical process has exposed it to view. Further, he says that normally the interrogator should question by comparisons which the respondent will readily admit; and finally, that if the respondent does not admit the universal "when many things appear" and when he has no valid objection, he is perverse, or stubborn, and the interrogator should expose him as such.[2]

In his *De Inventione* Cicero also presents definite directions for the conduct of the dialectical procedure. He is more concise than is Aristotle, although his principles are essentially the same as those found in the *Topics*. The most pertinent statements are these:

And with reference to this kind of persuasion, it appears to me desirable to lay down a rule, in the first place, that the argument which we bring forward by way of simile, should be such that it is impossible to avoid admitting it. For the premiss on account of which we intend to demand that that point which is doubtful shall be conceded to us, ought not to be doubtful itself. In the next place, we must take care that that point, for the sake of establishing which the induction is made, shall be really like those things which we have adduced before as matters admitting of no question. For it will be of no service to us that something has been already admitted, if that for the sake of which we were desirous to get that statement admitted be unlike it; so that the hearer may not understand what is the use of those original inductions, or to what result they tend. . . .

Wherefore it is necessary that he should, by the method in which the inquiry is conducted, be led on without perceiving it, from the admissions which he has already made, to admit that which he is not inclined to admit; and at last he must either decline to give an answer, or he must admit what is wanted, or he must deny it. If the proposition be denied, then we must either show its resemblance to those things which have been already admitted, or we must employ some other induction. If it be granted, then the argumentation may be brought to a close. If he keeps silence, then an answer must be extracted; or, since silence is very like a confession, it may be as well to bring the discussion to a close, taking the silence to be equivalent to an admission.

And so this kind of argumentation is threefold. The first part consists of one simile, or of several; the second, of that which we desire to have admitted,

[2] *Topics* (Owen Edition, pp. 514-536—selected passages).

for the sake of which the similes have been employed; the third proceeds from the conclusion which either establishes the admission which have been made, or points out what may be established from it.[3]

Cicero is suggesting essentially the following three principles: first, ask questions that must be answered as the interrogator wishes and that are related to the ultimate question as similes; secondly, ask the question relating to the argument being discussed (if the foregoing questions, using the method of similes, have been well constructed, the answer to this question will be assured); thirdly, point out the conclusion which this questioning inevitably establishes. Like Aristotle, Cicero advises the use of comparisons, the concealing of the conclusion being sought, and the need of carefully relating the particular argument to the universal.

In Book V of his *Institutes of Oratory* Quintilian has a brief discussion of a means of drawing argument that may be of use in this consideration of dialectic. He says:

Arguments are also drawn from similarities: "If self-control is a virtue, abstinence is also a virtue." "If a guardian should be required to be faithful to his trust, so should an agent." To this class belongs the type of argument called . . . induction by Cicero.[4]

If applied directly to dialectic, this suggestion would advocate the asking of one or more questions by means of "similarities," then a question directly concerned with the argument under consideration. By this means the respondent will be placed in the position of admitting what he did not intend to admit, providing the similarity is clearly established.

In his dialogue entitled *Gorgias* Plato employs the method of dialectic to advantage in getting the persons whom Socrates is questioning to admit what is distasteful to them. First, he uses the rather short and simple question, unequivocal and of such nature that it can be answered by a "yes" or "no" or a short phrase. Secondly, he shows the need of the questioner's controlling the respondent's answers by checking lengthy discussion or replies which are beside the point. Thirdly, he uses the method of "similarities" to seek the establishment of the necessary conclusions. For instance, he has Socrates consider medicine, painting, and weaving; then by making the inevitable comparison, Socrates forces Gorgias to admit that rhetoric is mere "cookery," for it apparently possesses nothing not

[3] *De Inventione* (Bohn Edition, pp. 278-280).
[4] *Institutes of Oratory* (Butler Edition, Vol. II, p. 241).

contained in any of the arts. Further, Plato uses the question and answer form to establish premises of a syllogism which will have as its conclusion the proposition which the questioner wishes to have admitted by the respondent.[5]

If we correlate the suggestions from these sources, we can compile a useful set of principles for the cross-question procedure, whether this method is used as a separate exercise or as a part of debate. This set of principles will answer every reasonable question concerning the "internals" of cross-questioning, from the broad purpose of the procedure to the manner of phrasing the specific questions. The following are directions which can be used in a cross-question period of almost any length:

1. The cross-questioning may concern itself with either the arguments of the opponent or those of the questioner, the purpose in either case being the establishment of conclusions pertinent to the argument at hand.
2. The questioner should seek to establish premises of syllogisms, the conclusions of which will correspond to major propositions in the argument at hand.
3. The questioner should seek to establish one premise, then leave it and seek to establish the other without revealing his strategy.
4. The questioner should ask specific and unequivocal questions—those requiring a "yes" or "no" answer or a short reply. (The questioner should protect himself carefully at this point, and should control the amount of time devoted to consideration of each question.)
5. The questioner should use the method of questioning by similes or "similarities," preferably using these at least twice before asking the direct question on the matter under discussion.
6. The questioner should show clearly the relation between the "similarities" and the direct question.
7. The questioner should show what the respondent's answer to the direct question means.
8. While showing what this answer means, the questioner should conceal the final proposition until the end of the period or the end of that portion of the period devoted to one major conclusion.
9. The questioner should proceed from the admitted proposition to the next through the same procedure, either using the admitted proposition as a premise in the next reasoning step or allowing the admitted proposition to lie apparently forgotten until the second proposition has been established.
10. The questioner should arrive at the final conclusion, showing how much the respondent has admitted.
11. The questioner should be quick to expose a perverse respondent (Aristotle), and should show that silence may mean admission (Cicero).
12. The questioner should attempt to handle a perverse respondent either

[5] *Gorgias* (Jowett Edition of Plato's *Dialogues*, pp. 316-336).

by asking further questions to expose his position or by declaring his perversity by showing him to be inconsistent or irrational.

These directions are explicit. They incorporate the important principle of "similarities" emphasized or illustrated by Aristotle, Cicero, Quintilian, and Plato. They employ the equally important principle governing the relation of specific questions to the ultimate conclusions, and they appropriate the suggestions of Aristotle and Cicero concerning the handling of the respondent. Further, these directions have the "weight of authority," coming as they do from the masters of the art of dialectic.

AN INTELLIGENT GUIDE TO REFUTATION

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WHY is it that some college debaters have a lingering fear of refutation? We know what the results of this fear are. We have heard experienced debaters strike blindly at multitudinous points of controversy in refutation and end up in the center of a tangled mass of verbal debris. It is easy to see how a student debater, faced with the task of answering a fifteen-minute speech in five minutes, can become confused. And it is more easily seen how an audience can strive in vain to follow such a speaker. Therefore, I believe that even the best debaters can stand a little help in refutation.

I would not go so far as to say that college debaters do not know anything about refutation. To the contrary, they know much about the theories of it. They know what fallacious reasoning often appears in a debate. But "to know" and "to do" are two different things. Failure "to do" results in the same end as ignorance. Let us, therefore, analyze, for the moment, the difficulties that college debaters face in refutation.

Failure in refuting arises from two sources: the approach to refutation; and the clarification or "pointing out" to the audience, and, consequently, to his opponents. In reality, the approach is very simple. On the other hand, the clarification to the audience is difficult because it requires great care and time. But, in practice, collegiate debaters seem to reverse the process. They persist in making the approach extremely difficult and the clarification too simple. An even balance would be better than this reversal, because we must remember, in all

cases, that we are not to assume that the audience knows as much about the subject being debated as do we.

The results of these refutation failures are specifically two: the debater fails to subdue his opponent; and he loses his audience, because the audience cannot comprehend what he is trying to do.

Now these failures are, naturally, casting a bad reflection on college debating. If such brilliant constructive speeches can be given, why can't we get good results in refutation? We can! But first we must go back to the beginning and train the student "to do" as well as "to know." Why not begin with the approach?

The approach to refutation is simple. It is exactly the same approach that is made in the formation of a constructive case. I like to call it "architectural construction." In the same way that an architect starts to mold the plans for a new house, so the debater starts to build a case. The first in each event is the selection of, or creation of, main supports. In debating, these supports are known as main contentions or main points. Let us say, for example, that the debater constructs his case on four main points: A, B, C, and D. The case, then, resembles a house that has been built upon four stakes or supporting piles. These supporting stakes under the house are in turn supported or reenforced by smaller stakes. They do not stand alone. Using the same symbols as above, Stake A is supported by A^1, A^2, and A^3. Stake B is supported by B^1, B^2, and B^3. Stakes C and D are supported in like manner. Similarly, the debate case is supported by main points A, B, C, and D. And, since main points never stand alone, they are in turn supported or reenforced by sub-points A^1, B^2, C^3, and the like.

The question to be answered now is "how to go about destroying this case in refutation?" The answer reveals the simplicity of the approach. If it were the task of the debater to tear down the house which was built upon the four stakes, he would do so by striking at and destroying the main supports or stakes A, B, C, and D. Should he succeed in destroying only stake A, or perhaps A and B, he would have considerably weakened the house. It would be left standing on only two stakes. If he destroys them all, the house crumbles. He would have performed his task of destruction by striking at the main supports. What could be more simple?

A debate case is destroyed in the same way. The case rests on main contentions. To weaken or destroy the case, the debater must strike at these main contentions. In this way, and only in this way, can a case be destroyed. Debaters usually look at the case of the

opposition in the light of all that has been said and, consequently, do not know where to turn to answer arguments. However, there are issues, main issues, in the opposing case. Before attempting refutation, a debater must have these main points on paper and direct his attack at these rather than at the countless incidental statements that have been made. The opposition will outline their case to the audience either in the first speech or in one of the following speeches. If not, a debater determines the main points of the opposition by taking down the points that they prove, speaker by speaker. He then has a picture of the foundation of the case of the opposing team. He will see that it rests on certain main contentions, for example, A, B, C, and D. From this point, he proceeds to destroy the case. It is to be stressed that a debater never proceeds till he has the picture of the opposing case clearly in mind. In the case of running refutation, the procedure is the same with the exception that his picture will come in segments along with the speech of each member of the opposition.

It is often good strategy for a debate team to make "hot" or "biting" statements in the act of proving a main point. The team opposing such strategy will feel that they must spend valuable time in refuting these statements. In reality, these statements are incidentals. Therefore, the opposing team is neatly drawn away from the main contentions. The approach described above will guard against this trap.

There are two ways to approach the destruction of a debate case, as there were in destroying the house. If the main contentions are A, B, C, and D, the case may be destroyed by striking at these in themselves. However, a main point is usually supported by sub-proof such as A^1, A^2, and A^3. Therefore, the debater must first refute the supporting proof A^1, A^2, and A^3 on which main contention A rests. This is the more usual way since the main point itself is rarely refutable without referring to its sub-proof.

Let us set up a debate case to show the advantages of this simple approach over the unorganized approach used so extensively now. X University is debating Y College. Y College has based its case on three points:

1.	2.	3.
A	B	C
A^1	B^1	C^1
A^2	B^2	C^2
A^3	B^3	C^3

X University takes up its refutation in an unorganized manner. The first speaker nibbles for five minutes at C^2 and C^3 which have been "hot" statements. The second speaker pecks at A^3 and B^1. The third speaker then touches B^3 and reiterates on C^3 and A^3. What is left of the opposing case when the refutation is finished? Let us see.

1.	2.	3.
A	B	C
A^1	~~B^1~~	C^1
A^2	B^2	~~C^2~~
~~A^3~~	~~B^3~~	~~C^3~~

This is the picture. The main contentions stand! Why? Because the speakers have touched only on sub-proof without making a direct attack at main contentions.

If, however, an attack is made directly in the approach suggested, the picture is different. The first speaker from X University states point A and refutes A^1, A^2, A^3. The second speaker states point B and refutes it by attacking B^1, B^2, and B^3. The third speaker refutes point C by attacking sub-proof C^1, C^2, and C^3. The picture is as follows:

1.	2.	3.
~~A~~	~~B~~	~~C~~
~~A^1~~	~~B^1~~	~~C^1~~
~~A^2~~	~~B^2~~	~~C^2~~
~~A^3~~	~~B^3~~	~~C^3~~

The advantages of this approach are apparent. This approach is essential to good refutation. Its simplicity adapts it to effective destruction in the short period of time allotted for refutation. And, with the audience first in our minds, we can safely say that this is the only possible refutation that an audience can follow. If a hit-skip, shot-gun method is used, the audience becomes bewildered. The debaters have failed then to help the audience to a clearer judgment of the question for debate. The debaters have wasted their own time and that of the audience. If destruction of an opposing case is to be achieved in the brief time of refutation, it must be direct!

Now, let us turn our attention to the second source of failure in refutation, the slighting of "clarification." This deals directly with the audience, and, at present, clarification is treated lightly. This, however, reveals an inconsistency in debating theory. We analyze our audience; we find their likes and dislikes; we get a cross section of their attitude toward the question for debate. All this is to further

the understanding of our hearers. It enables us to present a case which will neither be over their heads nor beneath them mentally. Yet, when we come to this crucial point in debating, refutation, we forget the audience. We proceed on the basis, it seems, that they know as much about the question as we do. And, even if we succeed in refuting the arguments presented, our job is only half done. I use the pronoun "we" because I am referring to coaches as well as debaters. Therefore, if we are going to be mindful of the audience throughout the entire scope of a debate, we must consider seriously the clarification or "pointing out" of refutation.

The first two things that must be done in refuting an opposing case are these:

1. Point out to the audience in the first refutation speech the main points of the opposing case.

2. Show the audience that it is upon these main points that the case of the opposition stands, and that, if these main points are weakened or destroyed, the case is weakened or destroyed in proportion.

In pointing out to the audience the main points of the opposition, the debater is prescribing for them a pattern of thought. This pattern of thought is essential to their understanding of what will follow. In emphasizing the fact that these main points are essential to the case of the opposition he stresses the matter that, if he succeeds in destroying these main points, the case will crumble proportionately. Thus, the stage is set; the audience anticipates the battle. If psychology were to be questioned here, the answer would be that an audience feels kindly toward him that guides them in their thinking.

The definite procedure should be as follows: The first refutation speaker should outline the entire case of the opposition according to main points, stating that it is at these main points, which form the real issues, that his team is striking. He should also state that time does not permit the heckling over incidentals. This first speaker should next tell the audience which of the points he and his respective team-mates will attempt to destroy. Following this first speaker, each of his colleagues should reiterate the points already aimed at and discussed and then state the point he will attempt to refute. In stating this main point, he should, if possible, give a very brief summary of the way the opposition attempted to prove that point. Always in every point the debater attempts to answer, and several times during his refutation speech, the debater should tell the audience just what relation his refutation has to the point he is attempting to de-

stroy. It may appear on the surface to be a waste of time, but do not forget that you are subjecting your hearers to a drastic mental strain and any aid you can give them in following you will be appreciated. This, also, will leave fewer possibilities for a misunderstanding on the part of your opponents. All in all, it allows refutation, which may appear as a necessary evil in debating, to become a clean-cut form of counter deliberation which carries the weight of clear thinking with it. Refutation is stimulating to both audience and debaters if it is clear. If it is not clear, it is not effective, and it tends to fog the minds of all concerned. This pointing out or clarification has a further advantage. It serves as a perfectly clear basis for a good summary of both sides of the argument.

The summary is performed by the last speaker on each side of the question. It should contain an adequate and fair statement of the status of both sides up to this point. It is designed, primarily, to conclude the debate, but it also presents a final picture of both sides to the audience. In this way, the debaters may help the audience to a fairer judgment of the discussion, whether that judgment be announced or not. This is a vital point to be considered when public audiences are desired. And what coach or team does not desire public audiences!

One final comment on the summary may well be this: if the opposition has brought adequate proof against some of your main points, *be fair enough to admit it.* Contrary to common opinion, this will not defeat your purpose in the minds of the audience. A good debater or a good debate team, like a wise man, becomes better and wiser when he acknowledges his weaknesses and proceeds to strengthen them.

Some of this explanation may seem a bit childish to my readers. However, this is a good sign. It reveals that they know the theories of refutation. There is nothing new here. The situation demands nothing new. But the author, after hearing over sixty debates this past season, came to the conclusion that we were not using to its best advantage the knowledge we already have. Oftentimes, it is good to take stock of ourselves and start again from scratch. The mark of the intelligent person today is not what he knows or how much, but how he applies that which he knows. So it is that I believe we can overhaul our application of refutation technique with this thought in mind: "to know" and "to do" are two different matters; together, they mean good refutation.

IS THE DECISION ELEMENT A DETRIMENT TO HIGH SCHOOL DEBATING OBJECTIVES?

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AS HIGH school debate coaches we neither have to look far nor observe long in order to come to the realization that decision debating in our high schools today is on the defensive. At the end of every debate season superintendents, principals, coaches, and debaters raise the question as to whether or not the time, effort, and expense of running the gamut of state eliminations in pursuit of some phantom championship are bringing sufficient educational returns.

More than once the question has been asked: How does the decision element promote the objectives of high school debate training? Let us raise the question once again in reply to recent articles which have appeared in defense of decision debating.

First of all what is the dominating purpose of this institution of interscholastic debating which seems to have such a strong foothold throughout the country? Why do we enter these debates and what are we seeking to accomplish?

One of three primary purposes may dominate the debate program: First, we may be debating to win. Undoubtedly this constitutes the dominating purpose of many high school debate programs whether it is admitted or not. Obviously this should not be the dominating purpose, and debate coaches are quick to deny that they keep such a purpose before them.

The second purpose which some hold to be the dominating objective is to establish the truth of the proposition. Of course, we believe that debaters should always be diligent in the search for truth, but is it not highly presumptuous on our part to say that immature minds of high school age could establish the truth of a proposition in the course of a seventy-two minute contest? What is the truth of the proposition, "Resolved, that the several states should adopt a system of unicameral legislature?" If this is the primary purpose, then the average high school debate contest falls pitifully short of its objectives. Does the decision in such a debate mean that one team is right and the other wrong?

Most debate coaches will agree with this third statement when we say that the fundamental purpose of high school debating is to develop

the students who participate. These debates present a great opportunity for study and practice in effective thinking and speaking. We therefore believe that nothing should be done by debater or coach either in preparation or in actual platform speaking which does not contribute to the development and educational advancement of the student.

Permit us to raise the point that it is the decision itself which is retarding the accomplishment of this third purpose of debating.

Smith, writing in the October issue of the QUARTERLY JOURNAL,[1] states that debating is a training school for life. There is certainly no question as to whether it should be, but there is prevailing doubt as to whether in actuality it is. When processes used in decision debating are criticized, the reply is that the existence of certain questionable practices is a good thing because the student is likely to encounter similar abuses in later life. Smith states that each type of unjust decision, while to be deplored, is actually valuable to the training of the student because the student needs experience. On this basis it would seem that we could find many more injustices and malpractices to inject into the debating so that the student could have a more complete and still greater variety of such training.

On this basis, too, we might justify faulty class room procedure, poor school administration, and even the use of occasional profanity by the class room teacher, for does not one encounter in life disorderly procedure, poor management, and promiscuous profanity?

It might be more logical and valuable to speak of eliminating abuses in debate training instead of trying to justify them. The author believes that were high schools to abolish decisions, and incidentally the races for state championships, it would permit a debating program in our high schools which could give the student more chance for development and better training for life than decision debating now offers.

Let us examine the detriments of decision debating. Most debate coaches and administrators are fully aware of these things, but some are resigned to them through a process of rationalization, while others steadily maintain that the faults could be eliminated and still have the decision. The writer believes these faults to be inherent.

There exists an obstinate tendency on the part of the community and some administrators to evaluate the work of the debate coach

[1] Carney C. Smith, "Debating: a Training School for Life," Q. J. S., XXIII (1937), No. 3, 426-431.

in terms of debates won or lost. If the school is winning, the coach is doing a good job; if he is losing, he is slated for dismissal. In the writer's opinion there are hundreds of debate coaches who are lukewarm in their approval of decision debating. They must fall in line because of community and administrative attitudes. They must win or go; and this is a false system of evaluating their work. It ignores the sound objectives which debating seeks to accomplish.

Winning or losing a debate does not mean what it says. Decisions of judges are based upon widely varying criteria and judges' personal philosophies of debating. How can such a single summary judgment of one or three individuals be imposed upon such a subjective activity as to be called true evaluation? The opinion of debate judges as to who wins does not contribute to the training of the student. The judge's criticism might, but not his verdict. While one judge would declare the affirmative the winner in a debate, another equally competent judge would give the decision to the negative. This happens over and over as the many 2—1 decisions show. Who actually does win? It is clear that it depends mostly upon the backgrounds, beliefs, prejudices, and philosophies of the judges themselves. The debaters therefore must cope with many factors for which they cannot prepare when they are after a decision. Anyone who has judged a debate knows that in the majority of cases he can justify in his criticism either of the two decisions he may wish to render. In a three-judge debate he does not even have to justify his verdict. In spite of the fact that many judges are conscientious and fair in their decisions, no one knows how many decisions are actually rendered on the basis of friendships, prejudices, politics, and even subtle bribery.

Recently a well known debate coach made the statement that the debate coaches of his state were "the greatest band of cut-throats" in the world when it came to judging each others' debates. Does such a game of politics and "throwing" of debate decisions come under the heading of "debate, a training school for life," especially, when it is quite probable that the debaters are also drawn into the warfare among coaches?

The whole attention of the debater during a contest is centered upon the judges to the point where he excludes consideration of the rest of the audience. If we accept the philosophy that the effectiveness of a speech is measured by the reaction it gets from an audience, then the debater is not training himself in effective speaking. We might just as well exclude anyone who might wish to attend. If a debater goes through the routine of citing countless authorities and

quoting maxims in logic to those who are judging him, he ignores the audience and even the principles of motivation which are taught in speech classes. He does all of this to get a decision. Relieve the debater of the pressure of a decision, and he will feel the responsibility of making the debate interesting to the audience.

An audience decision system would be equally bad, for a school would win all home debates and lose the rest. The only solution would lie in the discovery of a neutral audience for each debate, but the vacant seats at our debate contests today indicate that such audiences would be difficult to get.

The contention that decisions are working against the aim of developing the student is further supported by the fact that coaches and debating bureaus are doing most of the work. Since winning or losing is a reflection on the ability of the coach, he writes speeches for the student, prepares refutation, draws up briefs, and in some cases even prepares sets of signals for his debaters to follow during the contest. Thus many debates are merely marionette performances with the coaches manipulating the strings. Is this in line with the afore-mentioned purpose with which we are in general agreement? Some coaches argue that by writing the speeches for students we give them models which, when they are on their own, they will be able to match. But if our students are to be Charlie McCarthys while they are in training, it would seem to be a broad assumption to say that the "dummies" will eventually learn to talk without the ventriloquists.

Coaches are perfectly aware of this situation, but as long as the necessity or desire of winning faces them, they will not put their debaters on the platform with completely original cases and at their own resources against other debaters who are smooth mouthpieces for other coaches. The author recognizes the need for guidance in the preparation of arguments, rebuttal, and speeches, but insists that the vocabulary and organization of debate speeches and rebuttals we hear today clearly indicate that the coach has gone beyond the point of guidance. Many of the carefully memorized speeches we have heard could not have been the products of immature minds of high school age. Furthermore, the student often shows in rebuttal that he does not even understand what he has said in his constructive speech. Once again the writer contends that doing away with the decision element would bring us more in accord with our objectives in debate, for it would allow the student to do the work himself.

The pressure of winning decisions narrows the subject field in

most states to one proposition for this reason, since teams have a better chance of winning than if they have to study several questions. Coaches do not favor more than one question a year, because it places an additional burden upon them, particularly in cases where they are doing most of the work for the student anyway.

Picture the situation this year.[2] High schools of thirty-some states are debating the question of a one-house legislature. The question is being debated over and over until everyone is sick of it. Questions in national and international affairs have arisen since the adoption of the unicameral question which are far more important. For example, why have high schools not been debating on the labor situation, the Far East question, the federal reorganization problem, etc., instead of hashing and rehashing a question which so far as the press, radio, and public discussion are concerned, is dead? The answer is that there is a state championship at stake.

The fact that decisions are to be rendered after debates contributes to the poor quality of contests. Speeches are often so carefully prepared in advance that affirmative and negative arguments do not meet. In addition to this, schools prepare "trick" cases relying upon the surprise nature of their arguments rather than upon the soundness of their analyses. This applies especially to affirmative cases in which the team presents an unsound surprise case and then claims a victory because the negative does not meet the affirmative case. The very fact that both teams have not unearthed the true issues of a question means that they can get no place in a debate. One of the fundamentals of argumentation concerns the adherence to real issues.

Then, too, on the doorstep of decision debating can be laid the endless, petty bickering, bad sportsmanship, and ill feeling among schools, coaches, and the debaters of the various schools. Schools should be cooperating in this gigantic task of mass education instead of obstructing each other.

When two teams "go to bat" for a decision there is an attitude of prevailing distrust and bitter antagonism toward each other. Accusations and epithets fly back and forth during the debate and in the post mortem usually held after the debate. No one knows any better than the debate coach that benefits derived from public discussion must be on a basis of tolerance, candor, courtesy, and fair play. We must develop aggressiveness in our students, but not belligerency.

Decisions give false encouragement to students who win them,

[2] 1937.

and reduce enthusiasm to the point of quitting debate in cases of students who lose them. It has been said that debaters who win are the real problems, not the ones who lose. Both of them become problems as far as debate is concerned. In some cases students are told that decisions are only incidental, but they soon learn to take this with "a grain of salt" when they see how concerned is the public, the administration and the coach over whether or not they win. Consequently the student soon adopts the "win at any cost" attitude. How long will a student who loses decisions continue to debate?

Most deplorable of all is the fact that under a decision debating program the publicity and approval resulting from winning is actually a reward for using politics, subtle bribery, or misrepresentation and misquoting evidence in order to net a decision. The public does not know what methods are being used to win or what conniving took place. All it knows is that on the surface of things its school "is going places in debate."

It is only too well known that the desire to win forces coaches to concentrate training on a small number of students throughout the season at the sacrifice of training to others. This is one of the reasons that girls do not get an equal chance with the boys; coaches believe that boys stand a better chance of winning than girls, so teams at best are composed of two boys and one girl.

One debate coach in a large high school in a recent circular letter advances this argument: ". . . debating was never intended for the masses. It is a contest for intellectual aristocrats and should be judged by intellectual aristocrats. The modern trend in education is to have special classes for special students. They also have remedial classes for those who are below average in intellectual ability, but there is only one class that I know of which is designed especially for the intellectually superior student—and that is debating."

Debate training could not be more seriously libeled than by the statement that it was never intended for the masses. Look over the objectives of debating. We find for example that citizenship is one of these. Is good citizenship to be limited to "the intellectual aristocrat?" Is the development of boys or girls in the field of public discussion of current and vital questions to be delegated to any kind of aristocrat? Are we not interested primarily in the masses in this respect? If debate training offers something to the student which is not offered in any other field, why should any limitations be made? And if the same things could be obtained in other subject fields, then there is no need for debate training. Therefore, unless we run counter to the

whole philosophy of American education, it should be the objective of debating programs to give the greatest number of students the greatest amount of experience in the greatest number of debates. There is no doubt that *decision* debating *does* demand the singling out of the "intellectual aristocrat" in order to win, but this excludes the very ones who need the training and experience most. But even in a group of "intellectual aristocrats" decision debating singles out only the best for concentration, so we see that after all only *part of the superior intellects* receive attention when the goal is to win. And as long as there are decisions, the goal *will* be to win.

There is still another important objection to decision debating having to do with the cost of judges' fees and expenses. Schools are often forced to debate schools a long distance away because of elimination contest schedules. There is no choice in the matter. The schools concerned must make the trip or forfeit the debate. Schools should be able to debate near home.

In one debate coach's budget the writer saw listed an item, "five judges @ $20.00." The question is: Is a school spending $100 in the interests of education when it doles it out to individuals to come and render a verdict in a debate? Could we not spend such money to better advantage?

Finally, from the simple standpoint of speech education in a high school, there is this point: Public speaking is hazard enough for the delicate neural structure of the adolescent student. Why place an additional hazard in the speaking situation when that situation is already inhibiting his thinking and expression? The point applies with even greater force in debates which are decisive contests of the season. The tension on the debaters long before the debate, during the debate, and after the debate is shattering in its effect on the student's impressionable speech pattern. Furthermore, concentration of training on a small number of students for the purpose of winning often leads to the debating of both sides of the question by the same student. In one debate he thunders, declaims, and asserts without reservation and with apparent sincerity the truth of one side of the proposition, and in the next debate the same student does the same thing on the other side.

Such procedure, eminent psychologists have said, develops students with "fence-straddling minds" and teaches them to use their powers of speech insincerely.

In no sense should the foregoing be construed to mean that the writer proposes doing away with inter-scholastic debating. The pro-

posal is simply to do away with the rendering of a decision. Let the audience, the coaches and the debaters think and say what they please at the conclusion of a debate. If it seems desirable, invite some qualified individuals to criticize the speakers, but forget about picking the winning side. Still we hear the old argument that the decision serves as an incentive to whet the interest and enthusiasm of the public and the debaters. It should be borne in the mind, however, that decision debating as we have it today is not attracting audiences, nor can we depend upon this factor to attract student participation, for it repels as many as it attracts. Certainly there are other things in debating which could induce and are inducing student participation. Debate might even be sold to the student on the basis of what it will do for him!

At the opening of every debate season coaches gird themselves for another series of prolonged squabbles over such matters as scheduling of debates, selection of judges, methods of timing speakers, and scouting of each other's debates. At the same time administrations are looking around for the money to meet the costs because somewhere a force is persisting, "You must win!"

When the smoke clears away at the end of the season, what has the *debater* gained as a result of decisions? He loses much, and gains nothing that he could not have gained without the decision.

Why not develop systems where debaters from two schools would meet or communicate prior to the debate for the purpose of exchanging briefs, agreeing upon issues, and general discussion?

Debate training could be planned with the idea of bringing students of different schools together for intelligent public discussions that could just as well be made interesting and worthwhile. The debaters could participate in just as many debates without decisions as with decisions. Debate tournaments could be held more often and with less trouble, for there would be no problem of securing judges.

The contention here is that decision debate contests, especially those in state elimination set-ups, are wrecking the standards and smudging the objectives of one of the best fields of education for a democracy.

A SURVEY OF SPEECH DEFECTS IN CENTRAL HIGH SCHOOL, KANSAS CITY, MISSOURI

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THIS study was made to determine the approximate number of students with defective speech in the high schools of Kansas City. The method used was personal examination of a random sample of a sophomore class in the high school considered most nearly representative of all the other high schools.[1] The test cases were selected by taking every third sophomore as reached in going through the alphabetical card file in the school office. This resulted in a test group of 193, of whom 178 were examined and are to be reported. The others in the original group withdrew or were suspended during the examining period.

There was a preliminary examination and a final examination. Each student was interviewed by the examiner and those who were defective or doubtful noted. Then the students in the defective and doubtful group were re-examined in the presence of a third person.

I. The Preliminary Examination

The student was greeted at the door and shown to a chair on the opposite side of the desk from the examiner. The student was then asked for the following information in order to hear his conversational speech:

From what room or study hall did you just come?
Are you a sophomore?
What is your name?
What is your age?
What is your nationality or racial background?
What is your present address? Is this your home address?
What is your telephone number?
What courses have you had in speech, public speaking, expression or dramatics?
Did you take part in extra-curricular speech activities in grade school? If so tell about them.
Have you taken part in extra-curricular speech activities in high school? If so tell about them.
Where were you born?
Where have you lived and for how long?

[1] The writer wishes to acknowledge the cooperation of Otto F. Dubach, Principal of Central High School, J. L. Laughlin, Vice-Principal, and Marguerite Kellerstrass, Registrar.

Does your father speak with a foreign accent? Your mother?
Your brothers or sisters? Your playmates or schoolmates?
Did you ever stutter?
Did you ever lisp?
Have you ever had any other difficulty with your speech? If so, tell about it.
Do you have any difficulty now? If so, tell about it.

The method of questioning was kept as standard as possible but obviously some variation was unavoidable with different answers to some of the above questions.

The student was then asked to read aloud the following sentences:

Some days are hazy, some are sunny.
Where did you put Harry's white hat?
Will you row the boat in the race with me?
The thistle stuck in his thigh with this point.
She measured the shoreline.
He charged with much good judgment.
Tom and Donna left the table to dance.
The men made music.
No native knew him.
He sang a song in the morning.
Yes, Lucy yelled, but not loudly enough.
He was full of vigor, vim and good fun.
Can you get me a kitty if you go?
The baby spilled soup on his pretty bib.

The subject was given a voice rating by the examiner and an articulation rating. The scale used was the 1 to 7 scale devised by Dr. Harry G. Barnes and described by Evans.[2] If the student stuttered or if there were evidence of aphasia such was noted separately.

II. The Final Examination

Only those students included in the group of "defective or doubtful" were re-examined. It was especially desired in this study to rule out those students who would not be classed as defective by a person not trained in speech correction. For this purpose the Educational Counselor of the school, Miss Mildred Abel, was asked to take part in the re-examination. Her judgment was final. If she felt the student was defective in speech or voice he was so considered for the study. If she felt he was normal he was so classed. To establish a basis of judgment the following suggestions were given to the Counselor before the re-examination.

[2] Dina Reese Evans, "Report of Speech Survey in the 9-A Grade," Quarterly Journal of Speech, XXIV (1938), 83-90.

By defective speech we mean speech sufficiently different from "normal" speech to call undesirable attention to itself in ordinary conversation, in conference, or in a more formal speaking situation. "Normal" is here used to describe speech ranging from the slovenly speech of the street to the precise diction of the stage or radio. By defective voice we mean a voice unpleasant or inadequate to a degree sufficient to give us a negative reaction toward the individual.

The high school student is receiving training that, directly or indirectly, is designed to enable him to function in a social environment on a more or less intellectual level. Many high school students are looking toward a life in business or one of the professions. When the student speaks, if his speech or voice is such as to handicap him in social situations, in business or professional activity it would seem reasonable to consider that speech or voice as defective. If he is basically unequipped properly to employ in a talking world the learning and techniques he is acquiring in school, he is to that extent fundamentally defective.

The speech defect may be evidenced in various ways. There may be omission of sounds, substitution of one sound for another, faulty production of a sound or sounds, or meaningless repetition of sounds, words or phrases. There may be interruptions in the rhythmic flow of the speech without relation to logical content, or substitution of words of different meaning than called for by the context, etc. The person may be defective in articulation, or may stutter, or may suffer from aphasia. Perhaps a nice final criterion is this: is the phenomenon in question an evidence of carelessness, a thing the speaker can change at will, or is it something beyond his immediate control? The vocal defect may be in the nature of nasality, breathiness, sustained high pitch, raucousness, insufficient loudness, excessive loudness, etc. The criterion may well be: can the individual eliminate the difficulty at will without individual guidance?

For the re-examination the student was asked for detailed information about ancestral background and places of residence in order to secure fuller information on these points and to engage him in conversational speech. The remainder of the examination varied depending upon the difficulty. Most of the students were asked to read the short story of "Arthur, the Young Rat." Some were asked to re-read part or all of the sentences of the first examination. Some were asked to read selected sentences from the *Voice and Articulation Drillbook* of Grant Fairbanks.

If the Counselor felt the student was not defective the rating in question was changed from 1 to 2, otherwise the rating remained at 1. The Counselor voluntarily rated the defectives in three groups corresponding to mild, medium and severe.

III. Results

A. Comparison of the Normals and Defectives. Table I shows the final rating of the 178 subjects in voice and articulation only.

TABLE I

VOICE AND ARTICULATION[3]

	1	2	3	4	5	6	7	Total
				Boys				
Voice	4	3	18	25	20	6	1	77
Articulation	10	18	23	16	5	4	1	77
				Girls				
Voice	1	8	15	33	22	17	5	101
Articulation	8	20	22	18	16	13	4	101
				Totals				
Voice	5	11	33	58	42	23	6	178
Articulation	18	38	45	34	21	17	5	178

Of the 178 examined 153 were classed as normal in speech and voice, and 25 as defective in voice or speech or both when the stutterers and the aphasic were added to defectives of Table I. Four persons were classed as defective in both speech and voice and one of these in two phases of speech making the total number of defects 30.

As a part of the routine testing program of the schools each of the students had recently taken a Terman Group Test of Mental Ability. The percentile ranking in terms of the city grade norms was secured for each student. The scholarship points and credits were computed for each student and a scholarship index arrived at by dividing the number of scholarship points by the number of credits. In Table II is shown the comparison of the two groups on the basis of percentile scores and scholarship index. In neither case

TABLE II

NORMALS AND DEFECTIVES

INTELLIGENCE AND SCHOLARSHIP ACHIEVEMENT

		N	Range	Average	σA.M.	σdiff.
Terman Grade Percentiles						
	Normals	153	1–99	53.58	26.88	40.32
	Defectives	25	0[4]–99	40.90	30.05	
Scholarship Index = Scholar. Pts. / Credits						
	Normals	153	1.11–3.93	2.124	.467	.655
		25	1.48–3.55	2.205	.459	

[3] Rating from defective (1) to superior (7).

[4] Below norm.

are the differences statistically significant as evidenced by the large standard error of the difference.

Correlation between the Terman grade percentiles and the scholarship indices was computed for each of the groups and the results are shown in Table III. The difference between the correlation coefficients is not statistically significant.

TABLE III

CORRELATION OF TERMAN GRADE PERCENTILES WITH SCHOLARSHIP INDEX

	N	r	P. E.$_r$	P. E.$_{diff.}$
Normals	153	.539	.0386	.773
Defectives	25	.553	.0936	

B. Analysis of the Defective Group. In Table IV the 30 defects are classified as to type of defect, whether found in boys or girls, and the degree of severity of the defect.

TABLE IV

THE VOICE AND SPEECH DEFECTS

Classification	Boys				Girls				Totals			
	Mild	Medium	Severe	Totals	Mild	Medium	Severe	Totals	Mild	Medium	Severe	Totals
Voice	1	2	1	4	0	1	0	1	1	3	1	5
Articulation	2	6	1	9	7	2	0	9	9	8	1	18
Stuttering	4	0	1	5	1	0	0	1	5	0	1	6
Aphasia	0	0	0	0	0	1	0	1	0	1	0	1
Totals	7	8	3	18	8	4	0	12	15	12	3	30

It will be noted that the same number of boys and girls have articulatory defects and that this type of defect includes the majority of cases. More boys than girls have defective voices and more boys than girls stutter. The one aphasic is a girl.

The age range of the group is 13 to 17 years. The average age is 14.72. Fifteen students in the group are 14 years of age.

In Table V is shown the remoteness or nearness of foreign nationality background, the accuracy dependent upon the information given by the students. Some students were uncertain about the place of birth of grandparents. One parent not born in the United States was born in Canada with English speech background.

TABLE V
NATIONALITY BACKGROUND

	Number of Students
Neither parent born in United States	2
One parent born in United States	5
Both parents born in United States	18
No grandparent born in United States	7
One grandparent born in United States	0
Two grandparents born in United States	4
Three grandparents born in United States	0
Four grandparents born in United States	14

It will be noted that almost three-fifths of the group are of the third generation of their family in this country. Another view of the possibility of foreign language influence in the formative speech habits of the students is seen in Table VI.

TABLE VI
FOREIGN LANGUAGE INFLUENCE

	Number of Students
Foreign language spoken in presence of the subject in the home or by associates	9
Speech marked by foreign accent in members of the family or associates	1
Neither	15

Here we see that three-fifths of the students of the group have been free from the influence of a foreign accent in their immediate environments.

The portion of the student's life lived in Kansas City is shown in Table VII.

TABLE VII
PLACE OF RESIDENCE

	Number of Students
Entire life lived in Kansas City	15
Ten years or more spent in Kansas City	6
Less than ten years spent in Kansas City	4

Of the four students who have lived in Kansas City less than ten years the periods of residence are 3, 3, 4, and 5 years respectively. Since in each of these cases the years spent here have been continuous to the present time the number of years lived here is the number of years the student has been in the school system. This table shows that 21 of the 25 students with defects of voice or speech have spent their school life in Kansas City.

The subjects were asked several questions as to whether or not they had ever had or now have a speech defect or any kind of diffi-

culty with their speech. Table VIII shows the response to these questions.

TABLE VIII
STUDENTS REPORT OF DEFECTS

	Number of Students
Reported defects	11
Reported no defects or difficulty with speech or voice	14

Almost three-fifths of the students were unaware of the deficiency of their voice or speech. As will be seen in Table IX only two of the group have had individual assistance with their defect.

Table IX presents a summary of the speech training of the students of the group, including curricular and extra-curricular phases. This table is based upon the reports of the students.

TABLE IX
SPEECH TRAINING

	Number of Students
Have taken course work	3
Taking course work	5
Individual assistance with defect	2
Private instruction	2
None	18
Extra-curricular activity—grades	15
Extra-curricular activity—junior high school	3
Extra-curricular activity—high school	0
None	9

Only seven of this group of 25 with defective voice or speech have received systematic instruction in speech in school or privately. Nine of the group of 25 have failed to take part in any sort of extra-curricular speech activities in their entire school career.

IV. THE CITY-WIDE PROBLEM

Considering the random sample of this study as typical of the student population of the Junior and Senior high schools of the city, Table X shows the approximate number of students with defective speech in the high schools of Kansas City.

TABLE X
CITY-WIDE ESTIMATE

	Number Students Enrolled	Mild Defects (7.9%)	Medium Defects (5.6%)	Severe Defects (.5%)	Total Defects (14%)
Junior High Schools	5,573	440	312	28	780
Senior High Schools	13,575	1072	720	68	1860
Totals	19,148	1512	1032	96	2640

V. Summary

Of the random sample of 178 high school sophomores examined 14% were found to have defects in voice and/or speech. Of these students 7.9% were classed as mildly defective, 5.6% as having defects of medium severity, and .5% as severely defective.

There is no difference of statistical significance between the normal and speech defective groups in intelligence nor scholarship achievement. The difference for the two groups of correlation between intelligence scores and scholarship index is not statistically significant.

There is no sex difference in the number of articulatory defects. More boys have defective voices and more boys stutter.

Neither foreign nationality background, nor foreign language influence in the home or environment seem of importance etiologically. The problem is of especial significance locally since 84% of the defective students have spent their entire school life in Kansas City.

About three-fifths of the group were unaware of the fact that their speech or voices were not perfectly normal. More than three-fifths of the group have received no systematic instruction in speech either in school or privately. Two-fifths of the group have failed to take part in any kind of speech activities in their school career.

WHY SPEECH CLINICS?

DOROTHY RYBERG
Upsala (Minn.) High School

THIS article is an original oration delivered by Dorothy Ryberg of Upsala High School at a Speech Festival held at St. Cloud, Minnesota in the fall of 1938. Dorothy had been a very bad stutterer until she took Speech Clinic work at the University of Minnesota during the summer of 1938. She suffered a few "blocks" during this talk but had poise, self assurance, and the interested attention of her audience.

We feel that this article is interesting for three reasons: (1) it is an example of unedited student writing and speaking on a subject which was close to the experience of the student; (2) it shows clearly the changes that clinic work can make in the attitudes and ideals of speech defectives; and (3) it shows the work that students can do

in Speech Festival work. Dorothy was welcomed as a participant in this Festival. In an old fashioned declamation contest she would have been laughed at.

W. B. McPHERSON, *Supt. of Schools, Upsala, Minnesota.*

I am very interested in Speech Clinic work because before I attended the one at the University last summer I was a confirmed stutterer.

How would you like to be so afraid of a word that you would pay money just to get out of saying it? This is the very thing that one of my instructors at the Speech Clinic, who was a stutterer, did. He was going to take a bus trip to his home town, Glenwood. Now Glenwood was one of his greatly feared words. So he decided that instead of saying Glenwood he would ride past this town to the next town north of it. When he came to this town he did not know what to do because he would have to go to Glenwood anyway. Finally he decided to say, "the next town south." But when he came to the word "south" he could not say that either. So, in his agony he pointed. The direction in which he happened to point was north. When he came to the next town north he was so far out of his way that he, at last, thought it best to say "Glenwood."

Stuttering attacks the very root of social adjustment. A stutterer is excluded from the enjoyment of true friendly relationships because speech is the first approach to friendship. When a stutterer is quite young he probably is not conscious of his stuttering. But perhaps by someone saying, "Take your time," or by a teacher's not letting him be in a play, or even by a listener looking very restless when the stutterer is talking to him he is made to realize that something is wrong with his speech. It is then that he becomes self conscious and tries to hide his defect. In order for a person to hide this defect he usually becomes very shy. In my own case I became so shy that others did not care to associate with me. Soon, because others did not like me, I began to dislike people. This antisocial characteristic often leads to crime. It has been found that more stutterers commit suicide than any other type of people. The shyness I had developed made my stuttering worse. When I had to speak I had built up a great deal of fear because I had lost my self confidence.

A stutterer's true personality is very seldom shown. In fact, I, myself, never knew my true personality until I went to the University Speech Clinic. Most stutterers, because of their defect, do not

go into the type of work for which they are best fitted. Most children who have a speech defect are set back in their education.

The Speech Clinic gets at the very root of the defect. There are many causes of stuttering. Some of the things by which it may be caused are: illness, inadequate social adjustment, and the use of the wrong hand. The one I am most familiar with, because it is the cause of my stuttering, is the last one. The nerves of a human being cross in the back part of the head so that one side of the brain is in charge of the opposite hand. Many people who are naturally born left handed use their right hand. Since the use of the wrong hand builds up the other side of the brain, both sides become equally strong. It is necessary in speech that one side of the brain be dominant over the other. But in a stutterer neither side is dominant so that the messages from the brain do not come at the same time. Consequently both sides of the speech organs do not work at the same time. In the Speech Clinic one analyzes his own case and learns how to break his reactions which constitute most of stuttering.

Stuttering can be cured. The possibility of being cured rests with the stutterer himself. In the Speech Clinic the person learns to see the humor in his stuttering so that when someone laughs at him the stutterer is able to laugh with him. Stutterers who have been to a Speech Clinic have an advantage in being able to "get next to themselves" more than others because speech is so closely connected with personality. I feel happier than I did last spring because I have learned to like people. I have become more honest because I have learned to face difficult situations. We from the Speech Clinic have also gained more self discipline. Stutterers are made more useful to the world because they are no longer ashamed of their speech. Many turn their handicap to an advantage by taking up professions which enable them to help others who have the same handicap. Even though many of us who have been to the Speech Clinic are not cured yet, we are not discouraged for our hopes are founded on firm ground. We have learned to accept our speech as it is, but of course we are always striving to make it better.

Speech Clinics are a salvation to speech defectives. If you have such young people under your charge help to get them out of the misery they are in and free them from the thing that shall curse them the rest of their lives!

THE VIBROGRAPH: A COMBINATION APPARATUS FOR THE SPEECH LABORATORY

JOSEPH TIFFIN and M. D. STEER
Purdue University

WITH the acceptance by students and teachers of speech of experimental methods as a legitimate branch of the speech curriculum, there has arisen a need for apparatus adapted to the experimental problems in this field. Experimenters in the field of phonetics, physicists, electrical and acoustical engineers have all contributed to the solution of this need. These contributions have made it possible to include in a speech laboratory the modern phonograph recording machine, instruments to project for visual inspection the sound waves of a speaker's voice, and equipment to study objectively the attributes of sound by analyzing the sound waves recorded on film. Apparatus is available to study the use of pitch, intensity, quality and rate in all types of speech. However, most laboratory equipment has been constructed as single units permitting only a limited type of service from each. Under these conditions the equipment has not been acquired because of the initial prohibitive expendure necessary for an adequately equipped laboratory. The authors present an instrument designed to perform functions which formerly required three or more instruments.

The speech recorder and playback occupy a rather indispensable place, both in research and in other phases of work, in the speech laboratory. Somewhat less frequently in use, although indispensable in many research problems, is apparatus for graphically recording the sound wave on film. Equipment to project the sound wave visually for study and demonstration is also used somewhat less frequently than the best methods of pedagogy would dictate. The public address system, though acknowledged by speech teachers as an important instrument, is not readily available to those who wish to use it.

The apparatus herein described is a single unit which accomplishes all of the foregoing functions.[1] Figure 1 shows the assembled equipment. Figure 2 is a schematic drawing of the apparatus. This apparatus makes use of the same amplifier when the record is made,

[1] This apparatus was built to specifications for the Purdue Laboratory by the Sound Apparatus Company, 150 West 46th Street, New York City.

for playing back, and for activating the phonelescope in photographing sound waves. Its use of only one amplifier and turntable to accomplish several purposes makes it possible to construct this apparatus, except for the phonelescope, for approximately two hundred dollars.

The phonograph record cutting features of the machine follow standard principles. A Saga synchronous motor with two windings—

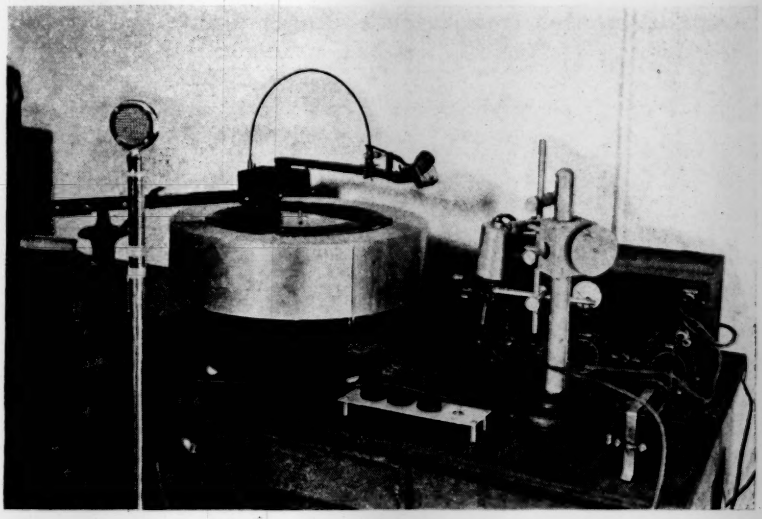

FIG. 1. Above is seen the Vibrograph designed to make and play back phonograph records immediately; to photograph sound waves from phonograph records onto film; to photograph sound waves directly from the microphone to the film; to project sound waves for inspection or demonstration; and to be used as a public address system.

one for 78 r.p.m. and one for 33⅓ r.p.m.—is used. Instead of a standard phonograph turntable, a cast aluminum drum, 16.5 inches in diameter, 52 inches in circumference and 4.5 inches high, is used. Records may be cut in aluminum, acetate, or any other standard material. When a record is to be cut, it is clamped to the turntable and a standard screw-feed mechanism cuts across the record at ninety lines per inch.

The function of the wide drum is to hold the film in making photographs of sound waves. With the room darkened, a piece of film, preferably Eastman No. 1, four inch recording paper, is wrapped around the drum and held in position by means of a spring clamp.

A Dorsey phonelescope serving as an optical lever is mounted on a carriage and may be elevated or lowered by means of a hand crank. The light beams from the phonelescope are focused on the film. The sound wave is picked up from the phonograph record, amplified, and sent into one unit of a standard head set which is fitted and fastened against the diaphragm of the phonelescope. In this manner, following the principle described by Tiffin,[2] the sound waves occurring in one revolution of the phonograph record are recorded on one circumference of the film. As the photograph is made the phonelescope carriage is slowly lowered so that each succeeding revolution of the

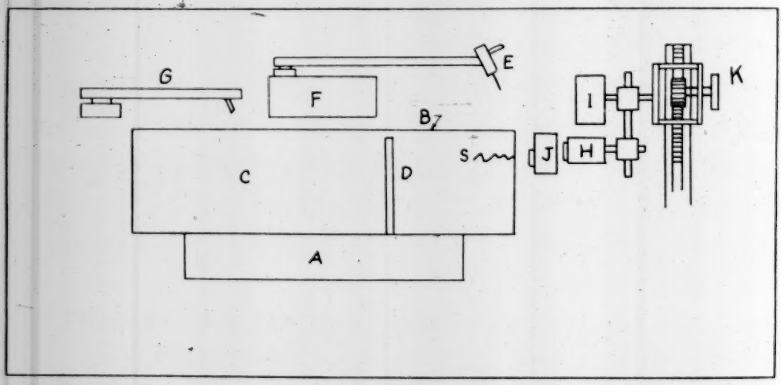

FIG. 2. Schematic drawing of the Vibrograph. A, Saga dual speed motor; B, phonograph turntable; C, film drum; D, clamp to fasten film; E, phonograph recording head; F, mechanism to drive recording arm; G, phonograph pickup; H, phonelescope optical system; I, light housing; J, lens; K, screw for lowering and elevating optical system; S, sound wave as photographed.

sound wave is recorded on a fresh part of the film. Approximately twenty revolutions of the record can be recorded legibly on one circumference of film.

Figure 3 shows an unretouched phonelegram, or sound wave photograph, taken with this apparatus. After reading and plotting a picture of the type illustrated in this figure it will yield a graphic representation of the pitch and time characteristics of the voice. The method of reading and plotting a film of this type is described by Tiffin[3] and also by Cowan.[4] The method of measuring the phonele-

[2] Tiffin, Joseph: "Applications of Pitch and Intensity Measurements of Connected Speech." *The Journal of the Acoustical Society of America*, Vol. V, No. 4, April, 1934, pp. 225-234.

gram, plotting the graphic curve, and the final conversion into frequency may be summarized as follows.

Measuring the Phonelegram. A measure of the wave-length of each cycle would be obtained to study very minute frequency variations. However, a measure of the average wave-length over short intervals of time is obtained when such detail is not the object of the experiment. The 132 cm. film (52 inches) is divided for convenience

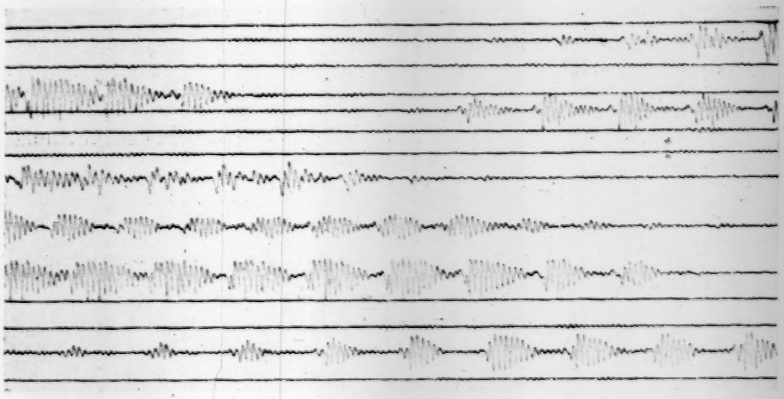

FIG. 3. Short section of sound wave film as photographed from phonograph record.

into 10 equal sections by lines drawn perpendicular to the edge of the recording paper. If the phonograph record is recorded at 78 r.p.m., the amount of time elapsing in one revolution of the record is given in seconds by the relation

$$\frac{60}{78} = .769 \text{ sec.}$$

This time value divided by 10, the number of the sections into which the film was divided, yields the amount of time represented by each section of the record

$$\frac{.769 \text{ sec.}}{10} = .076 = 1/13 \text{ sec. per section}$$

[3] Tiffin, Joseph: *Op. Cit.*

[4] Cowan, Milton: "Pitch and Intensity Characteristics of Stage Speech." *Supplement* to *Archives of Speech*, 1936, p. 92.

The periodic recurrence of similar wave forms is measured in cm. The average wave-length of the waves in each of the 1/13 sec. intervals is determined.

Plotting the Pitch Curves. Since wave-length is inversely proportional to frequency inverted semi-logarithmic graph paper may be used conveniently. Wave-length is plotted on the ordinate against time along the abscissa. Each small division of the graph paper represents 1/13 sec. along the abscissa, and each heavy-line division of the graph paper represents a wave-length of 1 cm. along the ordinate. Each measure of average wave-length determined is located in terms of these two variables on the graph. By virtue of the ordinate values, these are curves of wave-length.

Conversion into Frequency. This may be done by using the formula

$$f = \frac{v}{l}$$

where f equals frequency, v equals velocity, and l equals wave-length. The following is obtained by inserting the known values:

$$f = \frac{\frac{78}{60} \times \text{film length}}{\text{Wave length in cm.}} = \frac{1.3\ (132\ \text{cm.})}{\text{Wave length in cm.}} = \frac{171.6\ \text{cm.}}{\text{Wave length in cm.}}$$

By means of the original phonograph record the words are written in their proper places along the abscissa of the plotted curves.

Another feature of the Vibrograph is the facility with which it may be adapted for use as a phonoprojectoscope. By attaching six metal wings to the drum and using a lens of longer focal length than the one used in photographing sound waves, the apparatus becomes a phonoprojectoscope which utilizes the principle described by Metfessel and Tiffin.[5]

An example of the kind of pitch graph obtainable with the Vibrograph is shown in Figure 4. This graph shows twelve seconds of speech from the address of Adolph Hitler as broadcast on September 26, 1938. The German words are given directly below the pitch graph. A literal translation of this passage is given on page 278:

[5] Metfessel, M. and Tiffin, J.: "A New Phonoprojectoscope." *The American Journal of Psychology*, Vol. xli, 1929, p. 122.

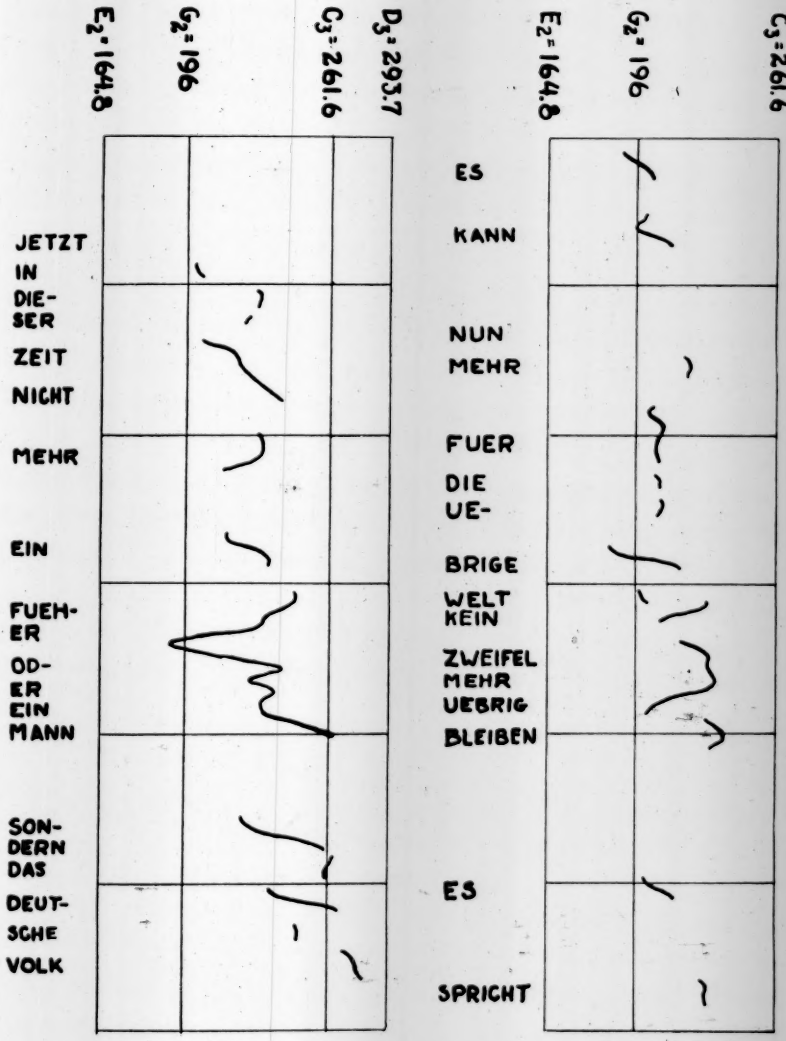

FIG. 4. Pitch graph of twelve seconds of speech by Adolph Hitler as broadcast on September 26, 1938.

ES KANN NUNMEHR FUER DIE UEBRIGE WELT KEIN ZWEIFEL
it can now for the remaining world no doubt

MEHR UEBRIG BLEIBEN ES SPRICHT JETZT IN DIESER ZEIT
more be left it speaks now in this time

NICHT MEHR EIN FÜHRER ODER EIN MANN SONDERN DAS
not more a leader or a man but the

DEUTSCHE VOLK
German nation (people)

A comparison of this pitch graph with previously published data on pitch of the speaking voice indicates that Hitler, with an average pitch level of at least 220 vibrations per second, is nearly an octave above the pitch of the average English speaking male voice. Even under excitement during the expression of great emotion, English speaking male voices seldom exceed an average pitch of 180 vibrations per second. Perhaps the forcefulness of Hitler's address is explained in part by this unique use of pitch.

This sample is inadequate to describe in entirety the pitch characteristics in a voice but will serve to illustrate the application of the Vibrograph to a problem of importance to teachers of speech.

Summary

The Vibrograph, an instrument which may be obtained for a comparatively small initial expenditure of funds, serves the following purposes:

1. Makes phonograph records at 78 r.p.m. and 33⅓ r.p.m.
2. Plays phonograph records at 78 r.p.m. and 33⅓ r.p.m.
3. Photographs sound waves from phonograph records with synchronous movement of film and phonograph record, so that wave-length method of reading film may be used.
4. Photographs sound waves directly from the voice with the film driven at a constant rate by means of a synchronous motor, so that the time-line[6] method of reading the film may be used.
5. Serves as a public address system.
6. Serves as a phonoprojectoscope, an apparatus for projecting sound waves visually for inspection or demonstration.

[6] Simon, C. T.: "The Variability of Consecutive Wave-Lengths in Vocal and Instrumental Sounds." *Psychol. Mon.*, Vol. XXXVI, No. 1, 1926, pp. 41-83.

USING RADIO AS A TEACHING TOOL IN THE HIGH SCHOOL

WILLIAM A. D. MILLSON
Western Reserve University

THIS is a report upon experience in the use of radio as a teaching device in high school classes in speech. Intended as an evaluation of the contribution radio may make to teaching of speech in the high school, it is a digest of facts reported to me by teachers of speech in various high schools in Cleveland.

For this purpose, the James Ford Rhodes High School, one of the larger high schools of Cleveland, may serve as an example typical of schools which have radio equipment. Since 1933, this school has conducted radio classes. Begun as an experiment and necessitated by the peculiar physical conditions existing in the school, the initial course has become an established part of the curriculum. It is now followed by advanced courses.

James Ford Rhodes High School is that anomaly of the depression—a completely modern high school only partially completed. It was built with a fully equipped public address system with a central control room, and speaker outlets in each class-room—yet through lack of public funds, it has no stage nor auditorium. When James Ford Rhodes was created, the usual equipment to aid in speech training was left out, but a new and badly understood instrument was at hand.

The first course in 1933 was begun as an experiment for one semester and offered as an elective in the latest period of the school day. The teacher, Mary Bernice Birney, had received specialized training in the radio courses offered by Western Reserve University for teachers in its summer session and during the regular term. From the first, the candidates for enrollment in this course have exceeded by far the number which the teaching time would permit.

Procedure of the Course

We are concerned first, with the organization and content of this radio course as it has developed under such conditions. It is interesting to learn that the most satisfactory material for this beginning radio course was found to be the customary exercises for development of the voice, employed even more extensively than in the usual course in speech in the high school. The entire emphasis is placed

upon the voice. More extensive use for radio than for the usual class-room is made of prose readings, in an attempt to achieve the spontaneity and naturalness of good conversation. The prose readings are employed as being not only likely to serve as an integrating factor in synthesis of the vocal elements, but as most closely approximating the life situation in use of the radio.

In the second semester, this material is supplemented by extra-class practice in the use of the radio, through reading school announcements "broadcast" to the entire school, and through occasional dramatic sketches to advertise student affairs and events. There is some development of radio dramatization. The advanced courses in the second and third years are devoted to radio acting and radio play production.

Values of the Course

So much for the procedure. What now has been the effect upon the students? Has this new teaching tool added any new values? What losses have we discovered?

In general, three chief values are reported by teachers of radio classes: (1) There is greater motivation of the school child. (2) There is more rapid formation of good standards of voice. (3) There is a closer approximation of good conversational speech of normal life.

The motivation to interest the school child in this course in voice seems to be traceable to three factors: the romantic appeal of the medium, with the attendant feeling of imitating important public figures; the possible training for a profession; and the competition in achieving a goal. The school child is discovered to find even repetitious voice exercises interesting when he hears his fellows improve, when he can perform like Graham McNamee, or when he feels there is a direct relation between what he is doing and a future job.

It is interesting to note the general judgment that the school child in a voice course taught by radio forms good standards of voice more rapidly. This is of course a consensus of merely subjective judgments, but its basis seems to rest on specific observation. With the focus of attention of each student on what he hears at the loud speaker, he is more likely to note the particular vocal problem and defect than he is in a class-room situation where he must attend with his eyes also, and where he sees no relation to his future life situa-

Southwestern College Library

tion. The sensitivity of the instrument also is a factor in emphasizing the various voice problems of individual students.

The last value introduced by radio is more easily understandable, since the microphone demands conversational tone and volume. The child is forced to seek adequate vocal variety within conversational limits. Good radio speech is good speech in normal life with no straining for effect and in a normal speech situation.

Summary

In summary, teachers in high schools in Cleveland have found the microphone unit a desirable teaching device for courses in voice. For them it has meant the increasing of enrollment, more advanced courses, and more enthusiastic students. It would be useful to know the experience in other high schools throughout the country.

THE RELATION OF CONTENT, FORM AND STYLE TO INTERPRETATIVE READING*

LOUIS M. EICH
University of Michigan

I HAVE a young man in one of my public speaking classes, who is developing an excellent method of extempore speaking. He picks his way thoughtfully as he composes, selecting his words carefully and accurately, and speaks without affectation and without tricks of elocution. To him thinking the content is the basis of effective speaking. One day he happened to mention that he had won a "reading contest" in high school two years ago. In an ill-advised moment, I suggested that he let me hear the selection he had given. At the appointed time he came. And this young man who is developing an excellent, thoughtful, public speaking style, suddenly became a different being as he launched into his reading. His method was artificial in the extreme, every movement, every matter of emphasis, a thing of laborious preparation. His entire system of pronunciation changed and became a speech which, I insist, never existed before on land or sea. It was with some degree of satisfaction that I heard that, the regular speech teacher being too busy, he had been coached by a lady in town who gave lessons in elocution. Now the

*Delivered at the Cleveland Convention of the National Association of Teachers of Speech, December 28, 1938.

saddest part about this illustration is that I couldn't convince the young man of his error. Hadn't he won the contest? Frankly to him, as to a great many people, speaking is one world, reading or interpretation (I am using the terms rather interchangeably in this paper), is an entirely different world.

Last summer a teacher asked me to speak to a group on the subject *The Lost Art of Reading Aloud.* It seems that she had been attending a "Conference on Reading" at which mention of the oral side had been conspicuous by its absence. I went before her group dutifully and found what I anticipated. Reading, interpretation, to them was synonymous with old-fashioned elocution. There was no relation to the ordinary routine of life in such activity; it was a rather child-like accomplishment associated with "tidbits" of literature. The fact that presenting a paper at an organization meeting was in the province of reading, that the millions of words spoken on the radio are read, had not occurred to them. Above all the need of training in such reading in the schools was of very slight importance in their minds. In spite of all the missionary work that many in my audience have been doing for years, this misunderstanding and misconception of interpretative reading still prevails in the popular mind and, to some extent, we find it even within our own organization.

Attempting to account for this annoying attitude finally brings me to the consideration of my subject *The Relation of Content, Form, and Style to Interpretative Reading.* My thesis is twofold: first, greater emphasis upon the relation of matters of content, form, and style, will improve interpretative reading *per se;* and second, such emphasis will add to the scholarly prestige which we need if interpretation is to maintain a place for itself in the academic scheme of things.

Books in the speech field are constantly stressing the slogan "sound thinking is the basis of effective speech." This principle applies very strongly in oral reading. If we are going to have thoughtful, "not loud but deep," reading aloud, we must hold the mind upon the material. We must keep doing things with that material. We must dwell on the words, their meaning, their color, their feeling. We must picture vividly every image, we must bring to bear every associated idea, we must think deeply. How can we, for example, read aloud adequately these opening lines from *The Bombardment* without first saturating ourselves silently and long with every possible facet of meaning:

Slowly, without force, the rain drops into the city. It stops a moment on the carved head of Saint John, then slides on again, slipping and trickling over his stone cloak. It splashes from the lead conduit of a gargoyle, and falls from it in turmoil on the stones in the Cathedral square. Where are the people, and why does the fretted steeple seep about in the sky? Boom! The sound swings against the rain. Boom, again! After it, only water rushing in the gutters, and the turmoil from the spout of the gargoyle. Silence. Ripples and mutters.

Of this sentence from a Stevenson essay:

What a monstrous spectre is this man, the disease of the agglutinated dust, lifting alternate feet or lying drugged with slumber; killing, feeding, growing, bringing forth small copies of himself; grown upon with hair like grass, fitted with eyes that move and glitter in his face; a thing to set children screaming; —and yet looked at nearlier, known as his fellows know him, how surprising are his attributes!

These are sentences that show well the intimate relation between content and interpretative reading. We must analyze, we must think deeply, if we are to avoid the ill-prepared, "half-cocked" oral reading which is voice and little more.

Biographical and historical background may serve as another means of holding the mind upon the material. Often it is directly germane to the content, as in the case of Stevenson, Thomas Hardy, Byron, Emily Dickinson, Elizabeth Barrett, Vachel Lindsay, and so many others. Zona Gale is another good example. The additional interest and inspiration gained from such study will intensify the meaning and comprehension and will be reflected in superior oral expression. Let us away forever with the type of teaching which states: "We don't care who wrote it; we have the story, or essay, or poem, or play." Such glorying in ignorance is unworthy of our subject, and may account for a share of the stigma of "old-fashioned elocution" which many attach to the work in interpretation.

Similarly, studies of form and style, if not overdone, are directly helpful in such problems as grouping, emphasis, pause, rate and movement. So-called "oral punctuation" becomes clarified quite readily after noting some of the contrasts in style between the older writers and contemporaries. Such studies are of marked significance, too, in the development of a direct *talking reading* method consistent with the *talking writing* style of today.

In teaching the oral interpretation of poetry, some consciousness of forms and classifications is not unreasonable. There is a certain inspiration in the very definitions of epic, narrative, lyric, etc. And while it may be true that:

> The spondee, dactyl, trochee, anapaest,
> Do not inflame the passions in your breast,

nevertheless, the study of the common metrical forms is not out of place in a course in oral reading, may, in fact, be helpful in demonstrating the vexed problem of rhythm vs. metre.

In discussing modern poetry, the work of Walt Whitman, and such doctrines and principles as those of the "imagists;" are essential to intelligent understanding and, consequently, to adequate oral reading. The contrasts in forms with the classicists, the creation of new rhythms, the unusual topics, the use of the language of everyday speech, the production of "imagistic" poetry, such themes a. ouse interest without difficulty.

There should be room in a course in interpretation for outside reading and reports on essays and books not directly concerned with the oral side; books on general appreciation of literature, books such as C. Alphonso Smith's *What Literature Can Do For Me*, J. B. Kerfoot's *How To Read*, Bliss Perry's *Study of Poetry*, and Drinkwater's *The Lyric*. Inspirational material turns up in contemporary writings, often in the most unexpected places. Reading that best seller Lin Yutang's *Importance of Living*, we find this statement on Page 380:

> "Reading . . . is an act consisting of two sides, the author and the reader. The net gain comes as much from the reader's contribution through his own insight and experience as from the author's own."

Lin Yutang would hardly have read Kerfoot!

You will yourselves supply further illustrations from your own observation and teaching of the relation between content, form, style, and interpretative reading. I have indicated but a few. Obviously, such studies may be carried to extremes. Some of you have had the delightful experience of having students tell you how much more they enjoy literature as taught by you than as taught in some other department in which analytical methods are carried to the point of monotony and repulsion. We like to think this isn't all "apple polishing." If, however, this scholarly material is handled judiciously and with sweet reasonableness, it may become a source of power in teaching interpretative reading.

Such teaching, further, will command the respect of colleagues, and may do a great deal toward securing for the work in reading a better understood and more dignified position in the educational program. It is good to see that we are to have a discussion of the possi-

bilities for doctoral research in the field of interpretation. There is urgent need for advanced study by the teacher of reading. The speech scientist and the speech rhetorician have won scholarly prestige, as has the teacher of dramatics with his inexhaustible supply of research material in the history of theatrical production. Frankly, as I recall Dr. Woolbert saying a good many years ago, "if we are to secure academic recognition, we must play the academic game."

A LITERARY INTERPRETATION ANALYSIS BLANK

CLYDE W. DOW
Massachusetts State College

HOW can the teacher of a course in Literary Interpretation that meets but one hour a week for a single semester make his meager sixteen hours most effective? No complete answer to this question can be made in a short article, but one device that we have found useful in our classes may be helpful to others.

The blank herein submitted for the analysis of literary interpretation is used as a device to impress the student with various factors considered basic to artistic interpretation. It seeks to stimulate the student to a more intelligent and more specific attack on his personal problems as an interpreter of literature than he is likely to make without such a guide.

The blank, in its present form, is the result of several trials and revisions. In its incipient stage it was tried out with two classes, and numerous mistakes and omissions were discovered. It was therefore re-written and tried out in more classes. This trial was followed by discussions with instructors and students which resulted in further revisions. The final form follows the *Gestalt* theory of considering the total impression first, and then analyzes the factors contributing to that impression. The form indicated has been used by two instructors in our department throughout the first semester of the current year, and has proved very satisfactory.

Rating blanks, as teaching devices in speech classes, are not new. Several of the questions on this blank are, however, believed to be original. The system is simple and effective. The blank attempts to strike a balance between voice and action; to consider the main factors of interpretation; and at the same time to keep the number of

LITERARY INTERPRETATION ANALYSIS BLANK

Interpreter ..... Student .....

Give *your* reaction to the speaker by marking each question thus: + for "yes," strong, or superior, V for average, — for "no," weak, or inferior.

A. TOTAL IMPRESSION OR REACTION.

1. Did he convey the meaning of the selection to you? ....
2. Did you like his interpretation of the selection? ....
3. Did his manner suggest a friendly and cordial interest in the audience? ....
4. Did his manner suggest a desire to have listener appreciate selection? ....

B. AUDITORY MEANINGS.

1. Did voice quality set correct mood for selection? ....
2. Did voice quality vary to suit meanings and attitudes? ....
3. Was rate effective? .... Variety in rate satisfactory? ....
4. Was force adequate? .... Variety in force satisfactory? ....
5. Was pitch correct? .... Variety in pitch satisfactory? ....
6. Were pauses used effectively? ....
7. Did he read without hesitation? .... Without forgetting lines? ....
8. Was his voice without suggestions of indifference toward the subject? ....
9. Was his voice without suggestions of stagefright or timidity? ....
10. Was the voice sufficiently animated? ....
11. Was his articulation (and enunciation) distinct? ....
12. If there is characterization, did voice suit character? ....

C. VISUAL MEANINGS.

1. Did posture set the correct mood for the selection? ....
2. Did posture vary to suit meanings and attitudes? ....
3. Was the body sufficiently animated? ....
4. Did he use gestures? ....
5. Did the gestures add to interpretation? ....
6. Did facial expression aid the interpretation? ....
7. Was his bodily set (posture) without suggestions of stage fright or timidity? ....
8. Was his bodily set without suggestions of indifference toward subject? ....
9. Rate the speaker's general platform posture. ....
10. If audience contact is desired, was it strong? ....
11. If there is characterization, did posture and action suit character? ....

D. COMMENTS.

Words mispronounced, mannerisms, and other suggestions and criticisms.

Totals:

—	V	+
☐	☐	☐

points within the student's span of memory recall after he has heard a short (one- or two-minute) literary interpretation. It must be granted that the present blank is not perfect in this respect: some students say that there is too much to remember. But even in this respect most students seem to find it satisfactory.

It has been stated that two of the instructors in our department have been using these blanks throughout the semester and believe that they are helping to bring about more effective work than previous methods of stimulating close attention to important factors. The procedure is as follows:

In a sample class of sixteen students, each student is given fifteen blanks. During each interpretation all the auditors give their complete attention to the interpreter. After the interpreter has returned to his seat, the auditors mark their blanks immediately. Then the next student gives his interpretation, and the process of rating is repeated. (In a large class, it may be just as satisfactory to have five or ten students mark each interpreter, rather than the entire class.) At the close of the period, the blanks are given directly—without being sent through the hands of the teacher—to the students who have spoken. The following week the student brings to the instructor all the blanks, and, more important, his own written comment on the student auditors' ratings of his interpretation. All this work is, of course, supplemented by comments and suggestions from the instructor.

One instructor comments as follows: "The Literary Interpretation Analysis Blank is in general highly satisfactory to use in class. Not only do I find it useful to discover what the class think of each other, but several students have asked for a constant use of it as a regular and objective method of checking their weekly progress. The very exhaustiveness and completeness of the blank, however, is something of a difficulty. Could it be further simplified?"

"Students themselves show interest in the blanks," says the other instructor. She observes that when a student-interpreter has striven to improve in certain aspects of his own skill, it is fascinating to see him glance through his blanks to see whether the audience has recorded any improvement. When the interpreter examines the total ratings, in spite of the variety, he is impressed by the agreement of his audience concerning himself and his interpretation. Interpreters are frequently surprised by the keenness of the student audience. Points that a student-interpreter might not otherwise consider worth special thought or attention are driven home by the sheer weight of repetition in the reports of the audience.

"The comments given by the students are frequently vivid and stimulating," continues the second instructor. A few student comments follow: "Calm down! Don't get flustered! After all you are only talking to a group of students." "Let the ceiling alone—or do you get inspiration from the rafters? Please don't take this as sarcasm, but look at the audience." "Tone is preachy." "No expression at all. Absolutely toneless." "Don't look so sad and serious." "At several places during your selection you sounded as though you were very bored. Your enunciation is very good, but in order to achieve

this perfection you sacrifice naturalness and assume an artificial or stilted air. I would suggest, if necessary, that you sacrifice a little enunciation and try to give a naturalness that will interest the audience."

Not the least important value to the student of this weekly business of rating others is the constant practice it gives his powers of discrimination. For to be fair and helpful judges, students must set up some sort of standard by which to rate an interpreter. The student-rater asks himself. "What idea is the writer expressing in this stanza?" "What mood did the writer intend to have us feel?" It is clear that before the student-rater can adequately comment on the work of the interpreter, he must answer these questions. Only then can he honestly answer the question on the blank: "Did the interpreter suggest the mood of the selection?" and other questions directed at comprehension of the reading as a piece of literature. This practice in analysis, and the creating of more definite images than are usually conveyed by student readers, have a tendency to prevent parrot-like reciting and thoughtless readings.

The blanks are inexpensive, easy to make, and if elite type is used, the complete blank may be mimeographed on a single sheet of paper.

It is the belief of the writer that no one simple blank (and especially, no reasonably short blank) for the analysis of literary interpretation can be perfect for all forms of interpretation. Therefore, whenever a part of the blank is not adapted to the material to be interpreted, that part should be temporarily neglected. In other words, the literary interpretation should always be considered the first thing and the blank merely as a device to aid improvement.

THE ADVANTAGES OF THE ONE-ACT PLAY IN THE SPEECH IMPROVEMENT PROGRAM*

KEITH E. CASE
Garden City (Kansas) Junior College

SEARCH through current theatre magazines, courses of study, and textbooks for material on the educational values and use of the one-act play brought to light an interesting and even significant fact. In recent years there has been a dearth of analysis and discussion of the value and use of the one-act play in the general speech improvement program in education. This in spite of the fact that one-act plays are plentifully available in anthologies, single editions, and magazines for both study and production and that directors in colleges and high schools report a fairly extensive use of the one-act play in their formal drama programs. Search in the past three years' issues of three leading professional speech and drama magazines[1] revealed only five articles dealing with the one-act play. Significantly enough all dealt with the play contest, its preparation, its judging, and its handling.

Why has the one-act play become the Cinderella of the speech improvement tale? The role of dramatics in general in education has certainly been extensively discussed in our journals and meetings. Problems of production, of staging, of business management, even of theatre building are widely treated. The technique of acting comes in for its share of attention. Why are these factors, important though they admittedly are, more essential to our speech improvement and drama program than a defining of the place of the one-act play in that program and a thorough discussion of its use? Further, why should we devote numerous articles to debating, to group discussion, to oral reading, to the radio, to the three-act plays, and their significance in the speech improvement picture and yet none, practically, to the educational significance of the one-act play? Is it to be inferred that our chief interest in the one-act play is its use as a contest or formal production medium? Or is this neglect not simply a serious oversight on our part?

* Delivered before the Speech Round Table, Western Divisional Meeting, Kansas State Teachers Association.

[1] *The High School Thespian*, published by the National Thespian Honor Society, *The Players Magazine*, published by the National Collegiate Players, THE QUARTERLY JOURNAL OF SPEECH.

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This oversight is especially serious in its relation to the problem of instituting a speech improvement program not for the superior student already talented and highly speech conscious but for the neglected average now thronging our speech classrooms and stages. The majority of educational writers on the subject recommend the inclusion of dramatics in general, in the speech improvement program in the secondary school and college. But what form of dramatics shall be included? Unless we attempt a wide utilization of the creative dramatics techniques on this level, our choice falls between the short play (the one-act play) and the long play (the three-, four-, or five-act or the Shakespearian multi-scene). The long play has been the staple of the formal program. It has worked admirably, it seems, for the superior student. But, is it adapted for use in the general speech improvement program with the slower student in speech, or must it there give way to a new, extensive use of the one-act play defined in terms of speech improvement rather than formal production and presentation? For reasons capable of being tested by any director interested in doing so, the one-act play is far better adapted than the longer play for use with this neglected average.

1. *The one-act play is short,* requiring less time for both preparation and presentation. Our students must be the central consideration in the planning of the speech improvement program. All tasks and speech experiences must be well within their intellectual, emotional, and social grasp as individuals and as a group. Speech experiences out of their range are probably far more deadly than no speech experiences at all.

The door of speech experience through dramatics must be unlocked with the key of line memorization. But secondary school students or even college students of this less brilliant group find the memorization of play lines a major problem. If line study is prolonged too greatly, speech interest dies. Perhaps this is caused by immaturity of mind and lack of training and practice in concentrated effort. Whatever the exact reason, the significance is the same. The fewer lines of the one-act play will be more easily memorized within a short enough time to avoid the danger of loss of interest. Many of these less gifted students feel that while a single act may be well within their grasp, the prospect of three or four is too discouraging. Having but the one act to be responsible for, they can concentrate their effort, doing better work and speeding the production.

Consider also the relative psychological strain of the one-act play as compared with the long play. Since the one-act play is short, a

playing time only a third to a fifth that of the ordinary three-act play is ordinarily required. Time on stage, no matter how eagerly anticipated, is an actual ordeal for the novice. A shorter playing time, by cutting this period to an endurable length, is emotionally easier on the student while giving him the same general satisfaction and educational advantages.

Consider next the problem of rehearsal from the student point of view. While fewer rehearsal periods are needed for the preparation of the one-act play, many long and intensive rehearsal drills are requisite for the long play. Although adding much, undoubtedly, to the final polish of the production, these frequent rehearsals soon become tedious to this type of adolescent and contribute relatively little additional learning of the broad type he needs. Further, the use of the shorter play greatly reduces useless waiting by minor members of the cast during rehearsal, a waiting involving discipline problems for the director and waste of time for the student. Not only are there fewer minor roles, but since the full cycle of the play is completed several times in one rehearsal, students in minor roles appear on stage more frequently. The longer play, however, requires students in minor roles to wait patiently through a full length rehearsal for few actual appearances and a relatively few lines. Thus all cast members in the one-act play will have a greater rehearsal time on stage, providing more immediate recall and utilization of coaching suggestions and giving more and better distributed practice periods.

Further, we must not bar from all consideration the speech teacher who must administer the varied phases of the program. The burden of providing for these average students with further extensive use of the long play cannot be added to her load. With the usual crowded program the further outside rehearsals requisite for a long play can be scheduled only with the greatest difficulty and require strenuous effort on the part of the director. On the other hand, one-act plays can be prepared completely separate from each other and at different times. Short and unified enough to be used advantageously as class study exercises before the class, they simplify the utilization of classroom time, placing speech practice where it should be, in the classroom. And a very few evening rehearsals will produce a unified program for any outside final production desired for motivation purposes.

2. *The one-act play is simple in plot.* Plotting is direct and obvious, minor plots are usually omitted, and the progression of the

play is kept obvious. The one-act playwright is forced to this simplicity of plot by the need for a complete and unified plot development in a strictly limited playing time. This plot simplicity is a decided advantage in production with our neglected average speech group. An important problem in educational play production is the insuring of a complete and adequate understanding of the play during rehearsal, a lack of which makes coaching more mechanical and acting less creative, hinders the effectiveness of the final production, and, what is most important, materially reduces the general educational value to the student actor.

3. *The one-act play is simple in characterization.* Character interpretation is the heart of acting, and portrayal of character growth is the most difficult phase of character interpretation. This same need for compression in the one-act play which so vitally affects plotting also precludes elaborate and intricate characterization. The character must appear fully developed and sufficiently obvious for the audience to grasp at once without elaborate preliminaries. This frequently forces the one-act playwright to a dependence on drawing familiar types. Such familiar types produced in full development by the playwright are a real boon to the amateur actor in his character analysis and portrayal. Type characters are more easily comprehended and projected by the average student actor and more readily understood by the audience. Any except the more talented of young actors are incapable of that most intricate problem in character analysis—the presentation of an individual with a definite and unique personality, an individual who must be visualized, studied, and developed by the student from within with a minimum of external aid. Even our advanced students fail too frequently in meeting that challenge.

The one-act play also reduces the necessity for sustaining difficult or even ordinary characterizations over long periods of time. While young actors find it possible to hold character for a short period, they usually experience difficulty in holding the same character, even without change or growth, for three long acts. It sometimes happens that even the physical strain is too great, entirely aside from the problem of technique involved. Young actors also find it an extremely difficult next step to present a character in growth, even though they may have learned the same character statically over a reasonable period of time. Although most of the better three-act plays, since they have been written for and played by advanced actors,

do involve this problem of character growth to some degree, most one-act plays, fortunately, are almost entirely free of it.

There is involved in character handling by the average group a danger which demands the use of this simplicity in characterization. A student who might successfully conquer the simpler character problem of the one-act play may fail utterly to solve the character problems involved in the long play. The effects of such failure would be definitely undesirable educationally. The harm to the student's sense of achievement in the speech arts might never be repaired. The situation in that respect is almost comparable to demanding difficult orchestral music of a beginning violin student. The harm to the final effect of the whole production would be equally disastrous, making it appear ragged and unfinished to the audience. By thus reducing their pleasure and lowering their opinion of the play, the satisfaction of the whole producing group will be greatly impaired.

4. *The one-act play is simple in setting.* Reducing the time and cost for setting reduces materially the difficulty of any production. Since most time and expense budgets are limited, this is an important consideration in the production of drama as a source of speech experience. In the one-act play a single setting is customarily used throughout. This single setting is usually simple and suggestive of the time and place of action rather than elaborately wrought in full detail. While a few long plays attempt to correct this situation by a single set, such plays are not too common and the single set is usually more elaborate than that of the average one-act play. The simple set of the one-act play allows the time and emphasis in production to fall where it should, on the training of the actor. This is strongly to the advantage of the speech director, whose chief concern, after all, is far less with production than with speech values.

5. *The one-act play offers better opportunities for student training and student experience.* On first reading this may seem an untenable assertion. But consider your actors. Presenting a full evening program of several one-act plays offers the possibility of using more actors in leading roles. Students feel, in spite of educative efforts to the contrary, that the major roles are the more desirable, although they will and do accept, albeit unenthusiastically, the minor roles. Preparation is not as wholeheartedly made and there is a tendency to slight. And, to be quite honest, the average student undoubtedly does profit more from the better roles than he would from a bit part, no matter how well done, because of increased speech activity necessary to fulfill the part, while this increased enthusiasm

on the part of the cast makes the additional number of good roles a decided asset to the director for that reason alone. On the other hand, the average three-act play offers only a few, sometimes only two or three, of these important roles. This places an excessive burden on a few actors while slighting others who are equally desirous and deserving. There is the same possibility for more participation in production. A greater variety of setting and production problems will be offered for study, and more students can be given the responsibility for such problems as designing settings, gathering properties, planning make-up, and handling publicity.

Under the one-act play program a wider range of character types will be offered for class study. A three-act play of necessity offers only a few, more or less unified types in the process of development. A series of three one-act plays, however, if carefully selected, can include three groups of widely differing characters from varying sections of the nation and facing varying social problems. This wider contact with people and social problems is conducive to a more rapid social growth on the part of individual and group.

6. *The one-act play can be produced more cheaply.* The director of the speech program will probably produce under a strictly limited budget. Within that budget he must secure the finest play material, from educational speech standards, and yet pay comparatively little for it. Excessive royalties are out of the question completely.

With care and patience good one-act plays can be secured free of royalty charges. Since there is less of a tendency to commercialize the one-act play in the commercial and university theatre, there is less tendency to charge what for limited budgets are exhorbitant royalties. Usually none is charged except for the most popular plays or those by outstanding professional playwrights. This is not a handicap. More and better one-act plays for amateur production are being written in increasing numbers. The college and university play departments have produced a group of amateur playwrights who seem to concentrate on one-act plays written especially for the educational stage. Many times they are teachers who have been forced, by previous dearth, to write for their own classes. A further mass of good one-act play material available for amateur production and usually of a high standard in plot, theme, and characterization has come directly from the college play writing classes and their graduates.

In contrast it is very nearly impossible to secure good three-act plays without paying at least a twenty-five dollar royalty. An exception to this is the older material now out of copyright, the plays

of Sheridan, Sardou, Oscar Wilde, Goldsmith, and a few others. These plays are unsuitable for use by any except advanced casts from the standpoint of student actor interest, profit in worthy experience, and the possibility of producing to appeal to an audience. Other non-royalty material, with a rare exception occasionally, tends to be nearly worthless and sometimes even dangerous, lowering the standards of the group using it, making "horseplay" of a serious art, and teaching highly undesirable attitudes, habits of diction, and action. Examination will indicate that most of even the ten dollar royalty plays are not suitable for real educational use. An exception to this are the percentage royalty plays, written especially for the amateur of secondary school age, being offered by one of the major publishing companies.

7. *The one-act play can be made more available to the community as a whole.* While the three-act play is too long to fit the program time and too cumbersome to be conveniently produced anywhere off the school stage, one-act plays are always a welcome addition to club programs and community entertainments and easily produced under impromptu conditions. This community use of the one-act play makes a favorable contact between school and city and affords desirable social experience of a democratic nature to the speech student. Further, community production provides several presentations for any single play, giving the student opportunity to profit from criticism and additional practice designed to correct the specific faults revealed by this experience. Since few schools use extended play runs for their long plays, the possibility of improvement under experience and additional instruction is materially reduced. And even when the long play is produced more than once or twice, no intervening time is available to allow instruction to be digested and matured in the mind. The time to the next major presentation of another long play is too great for this instruction to be specifically helpful. The opportunity given by the one-act play for several presentations to varying audiences at well spaced intervals gives a better rounded speech experience and a sense of completion which is the basis of satisfied living in the speech arts.

These remarks do not suggest that the one-act play is all advantage with no limitations and that the three-act play should be discarded. Far the contrary. For advanced casts the three-act play is definitely superior in many obvious respects. The implication is simply that while the long play is highly desirable in the hands of advanced students of superior ability with previous training, and no one will

deny its superiority under those conditions, the one-act play is highly superior in the speech improvement program for the average student. When its qualities and possibilities are explored and its function in the speech improvement program adequately defined and limited, it can well become the chief source of speech experience through dramatics.

THE DRAMA SEES A NEW DAY

MARY E. BIXBY
University of Washington

WHEN good theatre develops in the midst of a people, it does so to fulfill a need of some kind, to express the problems, or the reactions, or perhaps the dreams of the people. In good theatre the people find "some vital part of themselves reflected in the creations of the dramatist and the actor."[1] The State of Washington in 1936 presented a definite need—a need not peculiar to this state, but duplicated in every state of the union. As a result we have a drama being simultaneously written and acted with the whole State of Washington for its theatre. It is a drama that portrays the dynamic effect of an idea.

There existed in Seattle the Repertory Playhouse, a civic theatre.[2] This theatre filled a definite place in the community; it presented good drama and afforded many people a type of theatrical experience not hitherto consistently available in the city. But the directors, not content with a routine existence of producing plays from season to season for the benefit of the same attendance, had four particular qualities that collectively are the reason for the existence today of the subject of this article: *The Washington State Theatre.*

First: *Observation.* Many have looked at the modern theatre without being able to see. They have accepted platitudes to the effect that the "legitimate theatre is dying" or "civic theatres have a good influence on the community" without opening their eyes to examine for themselves the situation. Had they looked, they might have been startled to find the facts of the situation. Good dramatic productions

[1] From an address by Burton W. James at Annual Convention of National Association of Teachers of English, Buffalo, New York, November, 1937.

[2] The Civic Repertory Theatre was founded and is directed by Mr. and Mrs. Burton W. James.

in the state, and for that matter, elsewhere, whether on stage or screen, were not being supported by the public. Mediocre or cheap performances were succeeding (from the box office standpoint). The majority of those in attendance at good productions were older people—practically none of the group of high school age and few of those of college age. The plays produced in high schools for students to participate in were in many cases a waste of time. The movies and the theatres were attempting to cater to a public demand that was low in quality. The resulting supply of pictures and plays was, with only a few exceptions, of a standard the public would accept—from habit. Nothing was being done to raise the quality level of the demand and so there was in existence a vicious circle in which the audience was creating an enormous appetite for unhealthy dramatic fare, and the "doctors," to make money, prescribed what the public wanted for treatment, patted it on its collective back and got paid for saying aloud, "Go right on gorging yourself to your heart's content;" and may they suffer everlastingly for failing to point out what they could not avoid seeing—the inevitable consequences of unbalanced diet. The requisite vitamins were missing all right, and the public was trying to exist dramatically on theatrical fluff and froth.

Second: *Analysis.* Things may be as things are, but there is always a cause or a combination of causes. Could the causes of this situation be found by analysis? They could. How can the public be expected to demand that of which it knows nothing? If it has never tasted a substantial meal nor had the opportunity to experience good health resulting from a balanced diet, how can it know that its state of indigestion is wrong or unnecessary? Aside from brief exposure to one or two Shakespearean plays, the high school graduates, who should be forming the audience of today and tomorrow, have no background whatsoever for appreciating good drama. When the people of the country realized the lack of music appreciation of the average citizen, they acted—they presented symphony and opera by radio; they organized high schools and grade schools to study good music, to hear good music—because they knew that appreciation is based on understanding obtained through education. If no educational background is available in drama, the graduates of educational institutions are not wholly to blame for their lack of judgment and discrimination. If what they see is not beautiful, how can they know what beauty is? If those responsible for prescribing the diet are afflicted with myopia caused by pocketbook-itis, then those practicing in the field who are not so afflicted need to step in and take over the

practice. All the commendable developments in economic security, in education and in cultural pursuits have as their aim the long time advantages to the group. Hence the development of good theatre must be based on sound principles: a balanced fare, good for the individual and for the collective health of the group.

Third: *Prescription.* If education is lacking, education should be the first component of the prescription. This prescription was based on a theory that if vision were founded on solid reason, and common sense and cooperative action were added, the result would not fail to be noticeable improvement in the standard of dramatic taste and performance. The prescription was to be applied gradually and in pleasant form, first to the younger members of the group—of high school age. It included: the opportunity for them to see, at little or no cost, good plays well presented; the chance to read and study those plays in the classroom in an interesting fashion; the opportunity to act in plays in high school performances that presented more challenge—plays worthwhile in character of ideas presented and in style of writing—plays that could lay claim to being literature; the gradual development of discrimination in judgment of dramatic literature and performance, based on study of values and practice in critical evaluation. The object of the prescription was, as has been said, gradual improvement of the dramatic health of the community by creating an appetite for good, well-balanced theatrical fare. The treatment then is a form of health insurance, or better—health assurance! This vision will materialize only if, first, we lay a solid foundation in education of appreciation of the good, discrimination in evaluation, enjoyment in participation, and if, second, we do something about it.

Fourth: *Action.* There are some who observe, a few who can analyze, fewer still who can prescribe, but it remains for the one or two who have these qualities plus initiative and perseverance to accomplish the things that the majority of us only dream about. That is why I say we have in the State of Washington today a living drama that is an answer to the needs of the group. With all of these observations, ideals and practical remedies in mind, Mr. and Mrs. James and those who worked closely with them in the Repertory Playhouse in Seattle approached and secured the aid of the State Department of Education and of the Rockefeller Foundation to undertake the dramatic reorientation of the State of Washington.

When they took in hand the problem of planning specific procedures, by means of which to attain their aims, they decided first

that the communities of the entire state should be provided the opportunity to see good plays. Hence they formed an organization. The Washington State Theatre is not a building—it is an organization which is a functional unit of the State Board of Education. There exists an Administrative Committee[3] which acts as a governing body—formulates policies and controls funds. The Committee appointed Mr. Burton W. James as Director of the Project, to take care of the management of the company which was to execute the policies of the organization. His wife, Florence Bean James, is the Director of the Productions. Their work in the civic theatre is entirely separate, though many of the actors selected for the State Theatre company are chosen because of their experience in the Repertory group. With the completion of organization details, they began to put into effect the ideals in which the Rockefeller Foundation had invested its financial support and to which the State Department of Education had offered its cooperation.

The procedure of taking plays to the public, particularly the high school students, had already been tested in Seattle. The Seattle School System had started in 1931 to cooperate in a plan by which students from high schools and grade schools were excused to attend matinee performances of plays at the Repertory Playhouse. First they saw *Romeo and Juliet,* then *Midsummer Night's Dream, Faust,* and *No More Frontier* and *Peer Gynt.* Up to August, 1936, 10,673 students had attended 30 such school matinees in Seattle, averaging 356 students per performance. The teachers and students alike were enthusiastic about the results in increased interest in good plays and in increased ability to evaluate good theatre.

The success of this background experimentation was of course largely instrumental in enlisting the cooperation of the supporters of the new venture of the State Theatre.

The problem now in 1936 was to extend the benefits of such performances to the entire state. A series of playing centers was chosen

[3] The original committee consisted of: L. O. Swenson, Olympia, State High School Supervisor, representing the State Department of Education, Chairman; Samuel E. Fleming, Assistant Superintendent of Schools, Seattle, and member of the State Board of Education, representing the first-class school districts; Miss Ruby Long, High School Principal, Cashmere, representing the second-class school districts; E. W. Campbell, Superintendent of Schools, Renton, representing the Washington Education Association; Mrs. L. R. Isaacs, Tacoma, representing the State Parent-Teacher Association; Dr. Richard E. Fuller, Seattle, Founder and Director of the Seattle Art Museum, representing the Board of Trustees of the Seattle Repertory Playhouse; and the late Dr. N. D. Showalter, State Superintendent of Public Instruction, ex-officio member.

—some 30 in number—which served surrounding areas. The centers were chosen because of their accessibility from outlying communities and because of the auditorium accommodations they afforded. Then the company was formed and plays were prepared for presentation by touring groups, to make two "rounds" of the selected centers each year—in the fall and in the spring. Shakespeare's *Comedy of Errors* and Talbot Jennings' *No More Frontier* were presented. For many students this was the first opportunity to witness a play!

So the plays were taken on tour. The audiences on the average in the beginning were of about 850 in number. Matinee performances were offered students at minimum charge and evening performances were given to allow the older members of the community to participate in this experience as well.

One of the next steps was to provide for the students, in advance, Study Plans. Here are presented for the student the same background which the players themselves have studied in preparing for the play. "As a result, the student comes prepared with an historical and social understanding of the play, and will see with an understanding eye."[4] These Study plans include attention to the literary, artistic, technical and musical problems of the play to be produced and give the teacher some concrete material to be used in preparing the students to see a play. This phase of the program is included to give the audience in its program of dramatic education some basis for critical evaluation. Since familiarity and understanding lead to appreciation—give the student the material and procedure with which to develop this understanding.

During the first year, nearly 70,000 individuals were reached by these performances—one student in four according to the state's school census of secondary high schools. It is the aim of the directors to increase the number of playing centers as money and demand and accommodations permit. In cases where, as in one instance, 1300 children arrive from the surrounding area, there is obviously need for another center for performance.

Of interest in this connection is the care the directors and the players themselves took in adapting even the style of acting to the demands of a new kind of theatre. They assumed the responsibility for acquiring the attention of the audience instead of playing obliviously—let listen who might. This, of course, was consistent; if the main objective was not box office receipts, but audience understanding

[4] Fred J. Patterson: "The Development of a Scientific Approach to Production." *Report* to the Washington State Theatre, December, 1937.

and appreciation, then the technique of presentation must be adapted to this new end. With the audiences primarily consisting of young people, their interest had to be considered. As a result plays were selected that moved rapidly, that had "speed in performance, rapid flow of action and general movement of the whole play."[5] "Talky" scenes were cut to the minimum essentials, and action was concentrated upon. Business was included to add interest to stiff or lengthy scenes. And, of prime importance, a very fundamental approach was taken in the preparation of the actors. They studied so thoroughly the age in which the characters lived—"manners, customs, clothes, culture, and particularly the historical and social significance of the age"[5] that they had firm basis for behaving consistently as those characters would. Their acting could be sincerely prompted by inner reactions rather than assumed as a body of stage directions.

They learned that all the actors must be more careful than usual to focus all attention on the central action of a scene, for with clowns stealing the show, or some peripheral action attracting attention, the young audiences often lost the significance of a scene. They were increasingly attentive to diction and treated each bit of the play with the care a climax receives. The observant eyes of the audiences saw everything; hence, they must be consistent in every detail, thorough enough in preparation that the total effect be not just a story told, but a story acted convincingly—even when details were scrutinized. The problem of diction and adaptation to acoustics presented by high school auditoriums or converted gymnasiums was enough to challenge the veteran and had to be solved anew in each auditorium.

For two years this prescription has been in effect. The response from the State of Washington has been tremendous. Already the students are developing discriminating taste in their "theatre." This vast drama, with a State for a Stage and with the youth of the state as an increasingly enthusiastic and responsive audience as its dramatic reorientation progresses, is gradually bringing about the desired raising of the quality level of demand by presenting a supply of superior quality with the simultaneous education for appreciation. What could be more basic?

Challenge

But there are problems that the actors in this play cannot solve alone. They can present the classics and a few of the modern plays

[5] Fred J. Patterson: "The Development of a Scientific Approach to Production."

of merit, but there is a dearth of good material to present. Why should we not have dramatic literature of our own age suitable for high school presentation—not plays that are romantic or sentimental twaddle, but that face and cope with the problems of our own day and age. A recent census of plays presented in high schools in the state for a ten-year period indicates only 11% in Class A (plays of literary and educational content), while there were 42% in Class B (contemporary plays with little or practically no educational merit, but with at least the advantage of being recent) and 47% in a third—Class C. In the ten years from 1924 to 1933 the standard declined to 8% Class A, 42% Class B and 50% Class C productions. Still worse in the four years 1933 to 1937 only 5% could be classed in the A group. These classifications were fixed by reputable leaders in the fields of English and Education. If this is what the students have had, their lack of taste is not surprising. More significant in the light of the whole experiment is a more recent census of the Spring, 1938, conducted by Dr. Ralph Gundlach of the Department of Psychology at the University of Washington. This census gauges student reactions to the performances of the past two years and asks them what they want. Incomplete results indicate that even though this State Theatre project has been in existence only two years there is an appreciable rise in the level of the student taste.

When we can have modern plays that answer all our needs of merit, of stimulation and of appeal, we shall be able to provide the student with what he cries for. We are getting to the point where the student says "All right—now I see what is good, give me more; and cannot some of it deal with my own problems in my own language?"

The experience of the Washington State Theatre then presents a challenge to the playwrights of the nation. It also presents to the nation concrete evidence that the dramatic appreciation of the community can be developed to the extent that good plays will be liked because they are understood and where audiences themselves will demand plays of a standard of excellence.

Vision

Throughout the centuries every thriving civilization has had dramatic literature and activity with which to express its ideals and ideas. The presentation of and satisfaction with weak forms has in each instance been one symptom of decadence.

There are three possibilities in dramatic development. It may fall behind the times—perhaps because of attention of the group on

other matters, possibly war—perhaps for lack of good material, playwrights and directors—perhaps for the self-satisfaction of the few with the "good old days." When these few are content to "sit down to look at the family album" and reminisce, to content themselves with the past and its achievements, they are ignoring the constantly widening chasm between real problems of living and the remote sentimental experience of an out-of-date theatre. Then, too, this theatre can appeal only to those who are older. Whither goes the theatre when they die?

Or, the theatre may try to "keep up with" the times. But tell me, pray, how can this be done when no one knows what it is to keep up with? The public today seems to find a morbid pleasure in discovering what a bad state it is in. It likes gazing at the statistical pictures it takes of itself. It gazes in mirrors of computations and correlations and ignores the fact that its vanity is its own weakness. The public eye must be afflicted with a strange malady to be able to find any kind of beauty in so sordid a picture as it cannot fail to see in many of its correlation images. But even if we believe our statistics, we should be in a constant state of indecision as to what course to pursue, as every result is different.

We cannot succeed by keeping up only with "yesterday;" we find it difficult to know what to think of "today." What remains?

What remains is eminently more desirable, more fundamental and is the course of action the Washington State Theatre has elected to follow. It consists of sitting down and deciding what our aim should be; of determining the route that will lead to that destination; of deciding where we are now and how best to get to the route we wish to take; of observing from time to time whether we are still on the right track and whether we are proceeding at a satisfactory rate of speed for all concerned; and of being certain that the journey we take is being taken by all of us. We will use statistics, yes—but as an indicator of direction, as a guide for further action, rather than as a source of conjecture as to "how we got that way."

Psychologically speaking, it is a matter of determining the response we want and then providing the stimulus which will elicit it. We want dramatic appreciation and enjoyment, a raising of our dramatic standard of living. Hence, we provide the mental purchasing power and the interest underlying the desire to buy. We provide articles of quality and gradually our vision materializes.

Drama in an ideal state is a vital part of democracy. Through it we cooperate; we share our activities; we work out our mutual prob-

lems; we find expression—so necessary in a well-balanced life—for our constructive ideas and for the conflicts and the pleasures of our existence; we have opportunity to widen our understanding through vicarious experience.

The Washington State Theatre is proving a theory that instead of being idlers defying time to change the status quo or check the eventual debacle of civilization, we can to a large extent determine our own course with careful planning and perseverence. We have no right to complain of our "lot" if we have done nothing to determine it; we have every possibility in the near future to be justifiably pleased with our achievements in drama if we start out to control the direction of our development.

We proudly present the Washington State Theatre. Our drama is not complete, but its reception is so enthusiastic that we believe it should not be selfishly guarded. We wish to share our empirical assurance that with drama as the interest of the State, the state of the drama can no longer present the discouraging appearance many have noted of late.

When we approach the matter through our educational system, as we have in Washington, we are creating an improvement of our situation, the full measure of which we will not see in this generation, but which, because of the farsightedness of the proponents of the plan, will manifest itself in years to come, as it has a solid foundation in the training and thinking of the people.

EARLY ENGLISH DRAMA IN NEW ORLEANS

BEVERLY LYLE and C. L. SHAVER
Louisiana State University

I may state here, our performance, Christmas Eve, 1817, was the first presentation by a regularly organized company speaking the English language, that appeared in New Orleans, and the first that planted the standard of the drama on the western bank of the Mississippi.[1]

THIS statement of Noah Ludlow's has been accepted at face value by writers in the field of the history of the American theatre.[2] A study of the newspaper files of New Orleans, however, shows the statement concerning the Christmas Eve performance to be about as accurate as Ludlow's comment that New Orleans is on the west bank of the Mississippi river. Newspaper files show that there was an American company, heretofore unrecorded in theatrical history, in existence in New Orleans as early as 1811. On Tuesday, April 23, 1811, the following notice appeared in the *Louisiana Gazette:*

AMERICAN COMPANY

Mr. Duff, lately arrived in this city, respectfully informs the ladies and gentlemen that he has made an arrangement with Mr. Coquet to perform in the theatre during the season once or twice a week. The encouragement he has received in the different parts of the United States and even in Europe, induces him to hope he will meet with the approbation of an enlightened public, by the variety of his exhibitions, independent of the general performances; and will endeavor to give satisfaction to those ladies and gentlemen who may honor him with their company. On Friday the 26th instant will be performed the favorite comedy in three acts, called the:

[1] Noah M. Ludlow, *Dramatic Life as I Found It*, (G. I. Jones and Company, St. Louis, Mo., 1880), p. 140.

[2] Cf. Arthur Hornblow, *A History of the Theatre in America* (Lippincott, Phila., 1877).

Howard F. Bogner, *Sir Walter Scott in New Orleans 1818-1832* (Thesis, Tulane University, 1937).

Daniel Frohman, *Encore* (Lee Furman, Inc., N. Y.), 1937.

Oral Sumner Coad and Edwin Mims, *The American Stage*, (Yale University Press, New Haven), 1929.

Mary Caroline Crawford, *The Romance of The American Theatre*, (Little, Brown and Co., Boston), 1925.

Lucile Gafford, *Material Conditions in the Theatres of New Orleans Before the Civil War* (Thesis, University of Chicago, 1925).

UNFORTUNATE GENTLEMEN

or

THE GHOSTS RETURN

Characters:

The unfortunate gentleman ..... Mr. Duff
Charles, with the comic song of Giles Scroggin's Ghost ..... Mr. Wood
Reynolds—Chief of robbers ..... Mr. Wilcox
Peddlar ..... Mr. Thompson
Ghost ..... Mr. Wilcox

After which will be performed the favorite farce called

THE DOCTOR'S COURTSHIP

or

THE DUTIFUL CHILD

Characters:

Old Snarl ..... Mr. Duff
Thomas ..... Mr. Wilcox
Jerry Snake ..... Mr. Wood
Dr. Humph ..... Mr. Duff
Miss Snarl ..... Mrs. Duff

Between the two pieces Mr. Duff will by the power of his own voice imitate several kinds of birds. There will be executed also several prologues, songs, etc.

N. B. For the location of the boxes, and seats, apply at the office of Mr. Coquet; the price of admission same as usual.

This performance took place at the St. Philip Theatre, the French theatre of which Coquet was manager. The arrangement with Coquet evidently proved unsatisfactory, however, for the next recorded performance by the Duff company was given at the Grand Ballroom on Conde street. The advertisement for this performance appeared in the *Louisiana Gazette* June 27, 1811, under the heading "English Theatre." The advertisement ran as follows:

ENGLISH THEATRE

At the Grand Ballroom, Conde Street, Mr. Duff has the honor of informing the ladies and gentlemen of the city of New Orleans and its vicinity, that he has spared no trouble or expense to make it comfortable to those ladies and gentlemen who may honor him with their company where he will perform on Saturday evening the 29th instant. On that evening Mr. Duff will perform a number of operations which for their singularity have commanded the admiration of many eminent philosophers, who took delight in the study of combination and the influence over the imagination by artful attractions and experiments interspersed with logic. After which will be performed a favorite drama called:

THE SLAVES IN BARBARY

Characters:

Hamet ..... Mr. J. Wood
Ozo ..... Mr. Wilcox
Amander ..... Mr. J. Wood
Oran ..... Mr. Thompson
Zanga ..... Mr. Wiles
Tague ..... Mr. Duff
Kidnap ..... Mr. Wilcox
Gorton ..... Mr. Hamilton
Francisco ..... Mr. Taylor
Auctioneer ..... Mr. Taylor
Sharp, a negro ..... Mr. Spencer

Purchasers, Guards, Servants, Messers, Sanders, Briley, etc.

Mr. Duff solicits the patronage of a generous public on occasion and assures them that every part announced shall be executed in a superior manner—and flatters himself that his exertions to please the public will meet with their approbation.

Admittance—Box $1.00; Pit 75c; Gallery 50c.

Doors to be opened at half after six and the curtain to rise at half after seven.

Duff's company evidently played all during the summer months, as shown by these newspaper notices beginning in April, continuing through June, and even appearing as late as August, for on August 7, 1811, the company united with a French company for the performance of a pantomime "in which a young lady just arrived from the United States will make her debut—."[3]

This is the last reference to the company. Probably it left New Orleans shortly after this performance for other parts of the country. The change of theatres, the combining of the English and French companies, together with the short stay would indicate that Duff's presentations were not highly profitable. The bills seem to have been a combination of drama and vaudeville, with probably more reliance on the vaudeville than was usual in early American companies. The company was apparently a considerable one, with eleven men and two women (one unnamed) being mentioned in the advertisements. It may have been larger. Thus the honor of presenting the first American company in New Orleans seems to belong to Mr. Duff rather than to Mr. Ludlow.

The following years seem entirely void of English dramatic productions except for some amateur charity performances.[4] In 1817,

[3] *Louisiana Gazette*, August 2, 1811.

[4] See *Louisiana Gazette*, Jan. 18, 1812; March 30, 1812.

however, and still prior to Ludlow's company, there was another hitherto unrecorded company in New Orleans. On March 1 and on March 11, comedies written by English authors were presented—Tobin's *The Honeymoon* and *The Spoiled Child*.[5] On Tuesday, May 20, 1817, *The Louisiana Gazette* carried a notice which gave the cast of the play to be presented, the actors all having English names:

On Friday evening the 23rd instant will be presented for Mr. Robinson's benefit, the very favorite and much admired melodrama in 3 acts called

THE MILLER AND HIS MEN

Characters:

Grindoff, alias Wolf ..... Mr. Keen
Lothair, alias Spiller ..... Mr. Cargill
Karl ..... Mr. Robinson

To which will be added the favorite afterpiece of

THE WEATHERCOCK

or

LOVE ALONE CAN FIX HIM

Characters:

Tristam Fickle (his 2nd appearance) ..... Mr. Jones
Old Fickle ..... Cargill
Brief wit ..... Robinson

The Louisiana Courier of October 24, 1817, carried the most revealing article of those mentioned. It states definitely that the play advertised is to be presented at the American Theatre:

American Theatre for one night only. Mr. Cargill, having been disappointed in receiving his expected benefit last spring has the pleasure to inform the ladies and gentlemen of New Orleans there will be presented for their amusment, November 4, the favorite petite comedy of:

HOW TO DIE FOR LOVE

to which will be added the interlude of

INTRIGUE

together with the very laughable farce in one act called

THE TOOTHACHE

or

THE MISTAKES OF A MORNING

In the course of the evening the following songs will be sung: The American Star; Heaven Gave to Man the Chartre to be Free; The Rivals and the Hubbies.

[5] *Louisiana Gazette*, Feb. 20, 1817; March 6, 1817.

The mention that Mr. Cargill had been in New Orleans the previous spring would indicate that this company had performed fairly early in 1817. It was probably this company which performed *The Honeymoon* and *The Spoiled Child* on March 1 and 11.

In December of 1817 the *Louisiana Gazette* carried an announcement of the first recorded Shakespearean play to be performed in English in New Orleans. The announcement read:

AMERICAN THEATRE

Positively on Monday evening, December 15, will be presented at the St. Philip Street Theatre Shakespeare's celebrated tragedy of

HENRY IV

or

THE HUMOURS OF SIR JOHN FALSTAFF

Cast:

Percy (alias Hotspur) .....Mr. Vos, lately from the Eastern theatres
King Henry IV .....Mr. Cargill
Prince of Wales .....Mr. Robinson
Sir John Falstaff .....Mr. Jones

with the laughable farce of the

TOOTHACHE

This performance proved so popular that it was later performed by request at the Olympic Circus on Thursday, December 18, 1817, with the same cast.[6]

There is no record as to which of the actors named was the manager of the company. It seems definitely to have been a regularly organized professional company although only five actors are mentioned by name. Performances were advertised in May, October and December, the actors being the same each time with the addition of Mr. Vos in December.

Thus there were two professional companies in New Orleans before Ludlow made his appearance—one six years before, in 1811, and the other in 1817, the year of Ludlow's appearance. This second company was evidently performing during the early part of Ludlow's stay, for he arrived in November and the Robinson–Cargill company was playing *Henry IV* in December. Undoubtedly Ludlow knew of these performances. Just why Ludlow made his claim is not apparent, but obviously his claim to the first English production in New Orleans is false.

[6] *Louisiana Gazette*, December 15, 1817.

THE FORUM

To the Members of the National Association:

The nominating committee, elected at the Cleveland convention, recommends the following list of candidates for 1940, subject to election at the 1939 convention:

President: Alan Monroe, Purdue University

First Vice-President: Joseph Smith, University of Utah

Second Vice-President: Ruth Thomas, Passaic (N.J.) High School

Members of the Executive Council:

F. W. Orr, University of Washington

Magdalene Kramer, Teachers College, Columbia University

F. H. Knower, University of Minnesota

W. Norwood Brigance, Wabash College

Gladys L. Borchers

H. L. Ewbank, *Chairman*

Ray K. Immel

C. T. Simon

H. A. Wichelns

MINUTES OF THE EXECUTIVE COUNCIL OF THE N.A.T.S.

December 26, 1938, 8:00 P.M., Terminal Room, Hotel Cleveland

Meeting of the Executive Council was called to order by Vice-President Monroe, acting for President Marshman who was absent on account of illness.

Wichelns moved that the Council recommend to the General Session the passage of the amendment to the Constitution as printed in the December issue of The Quarterly Journal of Speech. Seconded by Aly. Motion lost.

Simon moved that the Executive Council recommend to the General Session that the amendment mentioned above not be passed. Seconded by Dennis. Motion passed.

Report of the Executive Secretary made and accepted.

Invitations to hold the 1939 Convention in Chicago, Washington, Milwaukee, San Francisco and San Antonio were received.

Motion made and carried that the 1939 Convention be held in Chicago.

Mrs. Henderson reported for the Committee on Speech Education in the Elementary Schools. Her report recommended that The National Association of Teachers of Speech accept *Speech Magazine,* appoint an editor, and use *Speech Magazine* as the official organ for the elementary field of the N.A.T.S. Motion made and seconded that Mrs. Henderson's report be referred to the Committee on Speech Periodicals. Motion passed.

Mrs. Henderson recommended that the N.A.T.S. pay transportation expenses involved in bringing children to Hotel Cleveland for the Elementary School program. The Council voted not to pay this expense.

Meeting adjourned.

December 27, 1938, 9:00 A.M., Terminal Room, Hotel Cleveland

Meeting called to order by Vice-President Monroe.

Motion made and carried that a nominating committee, consisting of Baird, Williamson, Wichelns, Monroe, Simon and Densmore bring before the Council nominees for the offices of Research Editor and Executive Secretary.

Brigance reported for the Committee on Joint Research in the History of American Oratory. Motion made and carried that the report be accepted and the committee continued.

Ewbank reported for the Committee on Radio Speaking and recommended that the committee be continued and that it act, subject to the approval of the Council, on matters coming before the Committee. Motion made and carried that the report be accepted and the committee continued.

Vice-President Monroe read a letter to the Council from the National Council of Teachers of English suggesting cooperation between the National Council of Teachers of English and The National Association of Teachers of Speech in a study of the school curriculum. Wichelns moved that the Council approve the cooperation requested and that President-elect Baird be authorized to take appropriate action. Motion carried.

Meeting adjourned.

MINUTES OF THE GENERAL SESSION OF THE N.A.T.S.

December 27, 1938, Ball Room, Hotel Cleveland

Meeting called to order by Vice-President Monroe.

Gilman, Chairman, Speech Periodicals Committee, reported the

progress of his committee and moved the adoption of the following two recommendations: (1) that The National Association of Teachers of Speech refer the problems considered in this report to the Executive Council for further study, and (2) that the new Editor of the Quarterly Journal invite further comment, especially from the officers of state and regional associations and from the teachers of speech in the elementary and secondary schools. Motion made and carried that the recommendations be accepted.

Wise, Chairman of the Nominating Committee of the N.A.T.S. for 1939, reported the slate of his committee as follows and moved that the nominees be elected. Motion passed unanimously.

President—A. Craig Baird

First Vice-President—Dayton D. McKean

Second Vice-President—T. Earl Pardoe

Members of the Council for three years: John Dolman, Jr., W. M. Parrish, Lawrence B. Goodrich, A. T. Weaver.

December 27, 1938, 9:45 P.M., Terminal Room, Hotel Cleveland

Meeting called to order by Vice-President Monroe.

Densmore brought the following subjects to the attention of the Council:

1. PUBLICATIONS. He suggested the advisability of publishing, in addition to the present QUARTERLY JOURNAL, a second Quarterly Journal for teachers in elementary and secondary schools.

2. TYPES OF MEMBERSHIP. Based on the assumption that the N.A.T.S. might enter upon the publication of two journals, Densmore suggested the following types of membership:

a. Regular memberships at $3.00 with the option of receiving either journal.

b. Combination memberships at $5.00 to include subscription to both journals.

c. Sustaining memberships as at present.

d. Life memberships at a sum to be determined.

3. CHANGE OF FISCAL YEAR. To facilitate the preparation of a more uniform annual report, he suggested that the financial statement of the Association be prepared at the end of the academic year (June 30) instead of December 15th.

4. HONORARIUM FOR EXECUTIVE SECRETARY. He suggested that the Executive Secretary receive a small stipend each year.

Motion made and carried that the matters suggested be referred to the Finance Committee.

Densmore requested that inasmuch as his term of office expired in December, 1939, it would be advantageous for the Association to elect his successor at Cleveland and to permit the transfer of the office some time during the summer months of 1939. Motion made

and carried that an Executive Secretary-Elect be elected at Cleveland and that the office be transferred as recommended.

Immel reported for the Committee on Awards for Voice and Diction. Motion made and carried that the report be accepted and the committee continued.

Layton reported for the Committee on Inter-Associational Relations recommending that this type of service be continued next year. Motion made and carried that the report be accepted and the committee continued.

Research Editor Simon reported that Volume V of *Speech Monographs* would be off the press within a few days.

Borchers reported for the Committee on Speech Education in Secondary Schools, recommending: 1) that the committee be continued; 2) that the personnel be revised; 3) that the ensuing year be devoted to the first section of the course of study. Motion made and carried that the report be accepted and the committee continued.

Borchers reported for the Committee on Coordination of Curricular Studies. Motion made and carried that the report be accepted and the committee continued.

Motion made and carried that all standing committees be continued, that the chairmen of these committees continue in their official capacity, and that they be authorized to make changes in personnel by consultation with the President.

Ross reported for the Committee on Nomenclature in the Field of Discussion, recommending that this report be considered as preliminary and not final. Motion made and carried that the committee be continued and that the report be referred for possible publication to the Editor of the QUARTERLY JOURNAL.

Meeting adjourned.

December 28, 1938, 4:00 P.M., Terminal Room, Hotel Cleveland.

The Auditing Committee composed of Ewbank, Layton, Simon, Wichelns and Wise audited and approved the books of account for the year ended December 15, 1938.

December 29, 1938, 9:45 P.M., Terminal Room, Hotel Cleveland

Meeting called to order by Vice-President Monroe.

Motion made and carried that a resolution presented by Williamson be adopted by the Council, and referred to the General Session Friday morning for adoption, and be telegraphed to Mrs. Marshman and published in the JOURNAL. (For the resolution see minutes of General Session on page 316.)

Motion made and carried that a resolution presented by Aly be

adopted. (For the resolution see minutes of General Session of 1937.)

Dennis moved that Lewinski, Chairman, Densmore and Wichelns be elected to constitute the Committee on Finance for the ensuing year. Motion carried.

Ray moved that it shall be mandatory on the Committee on Finance to report to the Executive Council in advance a budget for the ensuing year, and on the adoption of a budget by the Executive Council the budget shall be published in THE QUARTERLY JOURNAL OF SPEECH. Motion carried.

Gray moved adoption of the following resolution: "It is the sense of the Council that at its meeting a year hence it will be appropriate for the Council to recommend the adoption of the pending amendment published in the December, 1938, QUARTERLY JOURNAL OF SPEECH." Motion carried and resolution adopted.

Dennis moved that the President of the Association appoint a committee of three to study the Constitution and By-Laws during the coming year and to recommend to the Council at Chicago in 1939 any changes that the committee thinks will improve the organization. Motion carried.

Dennis moved that the question of the manner and direction in which the official publication is to go, whether of expansion or contraction, be referred to the Periodicals Committee for study and report. Motion carried.

The Periodicals Committee recommended the following disposition of the requests made by Mrs. Henderson: "Although the Periodicals Committee recognizes the need of giving serious consideration through publications to speech education in the elementary school, kindergarten, and nursery school, nevertheless, the Committee thinks that, because of the many difficulties involved, it would be inadvisable for the Association to accept either of the proposals submitted by Mrs. Henderson regarding *Speech Magazine*." Motion made and carried that the recommendation stated above be accepted.

President-Elect Baird announced the personnel of the Periodicals Committee as follows: Gilman, Chairman, Kramer, Borchers and Hawk. Ex-officio members: Densmore, Gray, Simon and the presidents of the Eastern Public Speaking Conference, Central States Speech Association, Southern Association of Teachers of Speech and the Western Association of Teachers of Speech.

President-Elect Baird announced the membership of the Committee on the Revision of the Constitution as follows: Williamson,

Chairman, Weaver, McKean and Dennis, honorary member.

Baird, Chairman of the Nominating Committee of the Executive Council reported that his committee recommended: 1) that Simon be reelected as Research Editor and 2) that Rupert Cortright be elected as the incoming Executive Secretary and Business Manager. Motion made and carried that the report be accepted as read and that the nominees be declared elected.

Vice-President Monroe called for discussion of the possible convention city for the 1940 convention. A representative from the A.S.C.A. reported that that organization favored Washington. A representative from the A.E.T.A. reported that that organization favored New York. An expression of preference was taken indicating that the majority of the Council favored Washington. Motion made and carried that the 1940 convention be held either in New York or Washington, the actual choice to be made by a mail ballot prepared by a committee composed of the President of the N.A.T.S., the President of the A.E.T.A., the President of the A.S.C.A., the retiring Executive Secretary and the incoming Executive Secretary and sent to the members of the Executive Council of the N.A.T.S. for vote by mail.

Simon reported the result of a conference between the representatives of the N.A.T.S. and the A.S.C.A. and made the following recommendation:

Agreement for Future Meetings of the N.A.T.S. and the A.S.C.A.

1. There shall be two registration desks together on the same floor, one for the N.A.T.S. and the other for the A.S.C.A.

2. If an individual registers with either organization under a misunderstanding and returns to the registration desk before the close of the first day with the request that his registration be changed to the proper organization, the change will be made without question.

3. Admission to N.A.T.S. and A.S.C.A. sessions shall be by the respective badge only (except that either badge shall admit to the joint sessions of the two organizations).

4. Each society shall bear its own convention expenses. These convention expenses shall include rental of lanterns, screens and any expenses connected with the sessions themselves. Likewise these expenses shall include printing of programs, mailing of announcements, publicity and the like.

5. Mutual courtesies will be exchanged by the two societies. That is, the N.A.T.S. will mention on its announcements that the A.S.C.A. is meeting with it. Likewise the A.S.C.A. will give information concerning the N.A.T.S. on its circulars. If the A.S.C.A. wishes to have its programs printed as a part of the general convention program, it will arrange to bear a portion of

adopted. (For the resolution see minutes of General Session on page 317.)

Dennis moved that Ewbank, Chairman, Densmore and Wichelns be elected to constitute the Committee on Finance for the ensuing year. Motion carried.

Aly moved that it shall be mandatory on the Committee on Finance to report to the Executive Council in advance a budget for the ensuing year; and on the adoption of a budget by the Executive Council the budget shall be published in THE QUARTERLY JOURNAL OF SPEECH. Motion carried.

Gray moved adoption of the following resolution: "It is the sense of the Council that at its meeting a year hence it will be appropriate for the Council to recommend the adoption of the pending amendment published in the December, 1938, QUARTERLY JOURNAL OF SPEECH." Motion carried and resolution adopted.

Dennis moved that the President of the Association appoint a committee of three to study the Constitution and By-Laws during the coming year and to recommend to the Council at Chicago in 1939 any changes that the committee thinks will improve the organization. Motion carried.

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The Periodicals Committee recommended the following disposition of the requests made by Mrs. Henderson: "Although the Periodicals Committee recognizes the need of giving serious consideration through publications to speech education in the elementary school, kindergarten, and nursery school, nevertheless, the Committee thinks that, because of the many difficulties involved, it would be inadvisable for the Association to accept either of the proposals submitted by Mrs. Henderson regarding *Speech Magazine*." Motion made and carried that the recommendation stated above be accepted.

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the printing cost. Otherwise the A.S.C.A. is free to have its program printed as it may wish. It is agreed that the N.A.T.S. shall allocate $225.00 to the A.S.C.A. from the registration fees at the 1938 Convention at Cleveland.

Motion made and carried that the recommendation be accepted.

Motion made and carried that the Executive Secretary be authorized to pay the convention expenses of the A.E.T.A. up to $139.69.

Norvelle reported for the Committee on Relations with the N.E.A., announcing that the N.A.T.S. has become affiliated with the National Education Association as of date June 1938. Norvelle recommended: 1) that the National Association be represented by two members of the Association at the Superintendent's Division of the N.E.A. meeting to be held in Atlantic City in February 1939; 2) that exhibits be sent to the Atlantic City meeting; 3) that it would be advisable for the National Association to have demonstrations at the N.E.A. meeting in San Francisco in July on practical speech training along the line presented by Miss Evans; 4) that the National Association set aside a sum of $200.00 to pay traveling expenses for the two representatives to Atlantic City and to cover the expenses of the demonstration at the San Francisco meeting. Motion made and carried that recommendations 1, 2 and 3 be adopted and the committee continued. Motion made and carried that recommendation 4, the request for $200.00, be referred to the Committee on Finance with power to act.

Meeting adjourned.

MINUTES OF THE GENERAL SESSION OF THE N.A.T.S.

December 30, 1938, Ball Room, Hotel Cleveland.

Meeting called to order by Vice-President Monroe.

Vice-President Monroe presented the following two resolutions which had previously been adopted by the Executive Council:

I.

Resolved: that the Council and members of The National Association of Teachers of Speech, assembled in convention in Cleveland, Ohio, express to President J. T. Marshman our deep regret at the indisposition which has made it impossible for him to be present at the consummation of his year of office and to extend to him our sincerest wishes for immediate and lasting recovery of health; and further that this resolution be communicated to President Marshman and printed in THE QUARTERLY JOURNAL OF SPEECH.

II.

Whereas, Professor G. E. Densmore has served The National Association of Teachers of Speech as Executive Secretary for eight years, and

Whereas, Professor Densmore has served the Association faithfully, diligently, and energetically, and

Whereas, under the administration of Professor Densmore the Association has advanced and prospered, and

Whereas, Professor Densmore is retiring from office at the expiration of his present term, therefore

Be It Resolved: That the Executive Council of The National Association of Teachers of Speech extend to Professor G. E. Densmore its sincere thanks for his generous services in behalf of the association, and

Be It Further Resolved: That these resolutions appear in the Minutes of the Executive Council and in THE QUARTERLY JOURNAL OF SPEECH, and

Be It Further Resolved: That the Executive Council request the concurrence of the Assembly in these resolutions.

Motion made and carried by unanimous vote that these resolutions be accepted by the Association.

A proposed amendment to the Constitution of the National Association of Teachers of Speech recommending that

"In article III (Executive Council), add:

Section 5. The Executive Council shall each year adopt a budget of expenditures and revenues for the coming year. The budget shall be printed in the JOURNAL, in the first or second issue after adoption," was presented to the General Session. Ewbank moved that in view of the appointment at the Cleveland Convention of the Committees on the Revision of the Constitution and on Finance, action on the proposed amendment be postponed for one year.

The motion was seconded by Knower and passed by unanimous vote.

Vice-President Monroe announced the personnel of the Nominating Committee elected by ballot at the first General Session as follows: H. L. Ewbank, Chairman; Gladys Borchers, R. K. Immel, C. T. Simon, H. A. Wichelns.

Meeting adjourned.

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
TREASURER'S REPORT
For the Year Ended December 15, 1938

Balance December 15, 1937—Cash			$ 1,545.94	
Balance December 15, 1937—Accounts Receivable (less doubtful accounts)			1,569.34	
			$ 3,115.28	
RECEIPTS				
Income from Publications:				
Membership-Subscriptions	$9,405.76			
Bulletins	200.40			
Monographs	942.00			
Journals (old copies)	325.85			
Directories	416.00			
Advertising	3,542.40	$14,832.41		
Income from Convention:				
Registrations	$1,513.00			
Theater Service	27.51			
Exhibit Fees	25.00			
Hotel Concessions	145.60	1,711.11		
Placement Service		697.00		
Interest on Savings		8.06		
Total Receipts			17,248.58	
Total				$20,363.86
Total Disbursements				15,656.38
Balance				$ 4,707.48
CURRENT ASSETS				
Balance December 15, 1938—				
Cash on Hand			$2,427.05	
Accounts Receivable (less doubtful accounts)			2,280.43	
			$4,707.48	
Accounts Payable			1,913.79	
Total Current Assets			$2,793.69	

DISBURSEMENTS
For the Year Ended December 15, 1938

Publications:				
Journals (1937)	$1,273.03			
Journals (1938)	4,494.36	$5,767.39		
Monographs (1937)		672.23		$6,439.62
Publication Distribution:			$ 651.11	
Sustaining Membership Services			113.52	
Sales Promotion			1,660.93	
Collection Expense			663.33	
Office Expense			3,776.78	6,865.67
Placement Service				461.04
Directory (Prepublication Expense)				54.90
Office Equipment				18.03
Convention Expense (1937)			$1,082.76	
Officers' Expense			486.32	
Committee Expense			248.04	1,817.12
				$15,656.38

COMPARATIVE FINANCIAL POSITION
As of December 15, 1937

	December 23 1931	December 13 1932	December 19 1933	December 13 1934	December 15 1935
Cash on hand	$ 529.44	$1,127.73	$ 827.38	$1,556.08	$1,410.64
Accounts receivable	472.95	572.00	576.49	534.16	706.26
Inventory of publications	2,041.10	2,102.00	2,392.90	2,818.84	4,422.21
Office supplies	224.05	125.00	143.13	208.25	222.49
Office equipment	103.00	247.50	298.37	435.51	449.23
Accounts payable					
Total assets	$3,370.54	$4,174.23	$4,238.27	$5,552.84	$7,210.83

	December 15 1936	December 15 1937	December 15 1938	Increase or Decrease*
Cash on hand	$1,285.71	$1,545.94	$2,427.05	$ 881.11
Accounts receivable	1,913.16	1,569.34	2,280.43	711.09
Inventory of publications	5,351.36	6,002.75	5,641.75	361.00*
Office supplies	255.70	175.50	170.00	5.50*
Office equipment	616.79	649.86	644.32	5.54*
Accounts payable	1,245.61*	1,273.03*	1,913.79*	640.76*
Total assets	$8,177.11	$8,670.36	$9,249.76	$ 579.40

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

December 15, 1938

MEMBERSHIP ANALYSIS

Relative Annual Totals of Memberships by States for 1935, 1936, 1937, and 1938, and Ranking Order of States by Gain for 1938

	1935	1936	1937	1938
Alabama	31	36	39	45
Arizona	13	20	19	20
Arkansas	25	32	31	34
California	226	259	259	262
Colorado	49	57	59	63
Connecticut	23	28	35	36
Delaware	1	3	3	4
Washington, D.C.	27	30	33	40
Florida	30	36	43	50
Georgia	22	26	29	34
Idaho	14	14	16	16
Illinois	239	283	275	290
Indiana	98	145	137	152
Iowa	110	133	138	139
Kansas	86	102	105	116
Kentucky	25	39	43	45
Louisiana	53	51	49	57
Maine	13	18	20	24
Maryland	16	19	20	23
Massachusetts	73	81	95	113
Michigan	206	252	273	283
Minnesota	81	113	128	131
Mississippi	24	27	27	30
Missouri	95	152	160	171
Montana	22	19	23	25
Nebraska	45	63	63	65
Nevada	4	3	4	3
New Hampshire	7	9	10	14
New Jersey	76	78	79	98
New Mexico	9	18	16	13
New York	339	413	487	530
North Carolina	20	33	39	34
North Dakota	13	15	17	17
Ohio	155	240	245	292
Oklahoma	46	74	86	89
Oregon	38	43	36	40
Pennsylvania	154	196	228	239
Rhode Island	12	19	22	22
South Carolina	5	11	15	18
South Dakota	33	36	39	37
Tennessee	36	49	55	58
Texas	147	170	177	194
Utah	31	37	36	35
Vermont	5	8	8	7
Virginia	32	43	41	50
Washington	42	59	60	66
West Virginia	24	40	40	42
Wisconsin	123	146	139	174
Wyoming	7	8	13	11
Foreign	26	32	35	44
TOTALS	3031	3818	4049	4395

Rank	State	1938 Gain	1937 Rank	1937 Gain
1.	Ohio	47	14	5
2.	New York	43	1	74
3.	Wisconsin	35	48	−7
4.	New Jersey	19	33	1
5.	Massachusetts	18	5	14
6.	Texas	17	10	7
7.	Illinois	15	49	−8
8.	Indiana	15	50	−8
9.	Kansas	11	22	3
10.	Missouri	11	7	8
11.	Pennsylvania	11	2	32
12.	Michigan	10	3	21
13.	Virginia	9	46	−2
14.	Foreign	9	25	3
15.	Louisiana	8	44	−2
16.	Washington, D.C.	7	20	3
17.	Florida	7	9	7
18.	Alabama	6	19	3
19.	Washington	6	34	1
20.	Georgia	5	21	3
21.	Colorado	4	26	2
22.	Maine	4	28	2
23.	New Hampshire	4	32	1
24.	Oregon	4	47	−7
25.	Arkansas	3	42	−1
26.	California	3	35	0
27.	Maryland	3	30	1
28.	Minnesota	3	4	15
29.	Mississippi	3	37	0
30.	Oklahoma	3	6	12
31.	South Carolina	3	18	4
32.	Tennessee	3	12	6
33.	Kentucky	2	16	4
34.	Montana	2	17	4
35.	Nebraska	2	38	0
36.	West Virginia	2	40	0
37.	Arizona	1	41	−1
38.	Connecticut	1	8	7
39.	Delaware	1	36	0
40.	Iowa	1	13	5
41.	Idaho	0	27	2
42.	North Dakota	0	29	2
43.	Rhode Island	0	23	3
44.	Nevada	−1	31	1
45.	Utah	−1	43	−1
46.	Vermont	−1	39	0
47.	South Dakota	−2	24	3
48.	Wyoming	−2	15	5
49.	New Mexico	−3	45	−2
50.	North Carolina	−5	11	6
	TOTALS	346		231

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
CONVENTION ATTENDANCE ANALYSIS

	Chicago 1930	Detroit 1931	Los Angeles 1932	New York 1933	New Orleans 1934	Chicago 1935	St. Louis 1936	New York 1937	Cleveland 1938
Alabama	3	1	1	9	10	6	3	6	8
Arizona	1	0	11	0	2	1	2	1	1
Arkansas	1	0	0	0	7	5	7	2	4
California	8	7	301	8	8	5	23	12	6
Colorado	3	1	1	0	12	11	13	4	6
Connecticut	1	0	0	7	0	0	1	14	4
Delaware	0	0	0	0	0	0	0	2	0
Washington, D.C.	4	5	0	2	1	4	3	12	4
Florida	1	1	3	4	13	2	1	4	2
Georgia	1	0	0	3	1	2	3	5	5
Idaho	1	1	1	0	0	2	1	0	1
Illinois	118	42	3	13	21	217	65	35	55
Indiana	27	17	0	6	8	68	31	18	38
Iowa	46	14	2	3	13	60	33	21	32
Kansas	10	3	0	2	14	15	33	7	11
Kentucky	2	2	0	2	4	3	5	5	4
Louisiana	2	1	0	1	52	12	30	9	13
Maine	0	0	0	4	1	1	1	6	4
Maryland	0	0	0	2	1	0	2	4	4
Massachusetts	7	5	1	23	0	5	2	35	11
Michigan	62	149	2	19	28	86	45	32	73
Minnesota	20	20	4	1	7	42	23	21	17
Mississippi	0	1	0	0	14	3	1	1	1
Missouri	12	12	1	4	6	31	121	12	23
Montana	1	0	1	0	0	0	0	0	1
Nebraska	9	4	0	1	3	14	7	2	2
Nevada	0	0	2	0	0	0	0	0	0
New Hampshire	1	1	1	2	0	1	1	6	4
New Jersey	5	4	0	44	0	12	7	42	9
New Mexico	0	0	0	0	1	1	1	0	0
New York	27	36	7	213	14	50	29	388	79
North Carolina	1	1	1	2	2	2	2	9	4
North Dakota	6	1	0	0	4	2	3	0	1
Ohio	43	48	1	14	21	58	43	53	225
Oklahoma	5	1	2	1	12	18	13	6	10
Oregon	1	0	7	0	1	0	2	1	0
Pennsylvania	10	17	1	25	9	28	13	73	50
Rhode Island	0	0	0	1	0	0	0	8	3
South Carolina	1	0	0	1	2	1	1	3	0
South Dakota	8	4	0	1	7	10	4	2	4
Tennessee	2	1	0	0	6	6	10	6	4
Texas	6	2	2	1	44	9	14	11	13
Utah	2	0	12	1	5	4	8	1	2
Vermont	0	0	2	0	0	0	0	2	1
Virginia	2	1	0	5	1	3	3	12	7
Washington	1	2	4	0	0	6	5	0	6
West Virginia	4	5	0	5	0	8	2	8	3
Wisconsin	42	18	4	11	23	98	38	33	45
Wyoming	1	0	0	0	1	0	2	0	2
Foreign	0	2	0	2	0	2	2	1	1
TOT. DELEGATES	508	430	378	443	385	914	659	935	803
TOT. MEMBERSHIP	1520	1600	1959	1639	2161	3031	3818	4049	4395
PCT. ATTENDANCE	33%	27%	19%	27%	18%	30%	17%	23%	18%
STATES REP.	41	34	26	35	37	41	45	43	45

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
December 15, 1938

STATISTICAL RECORD
1915–1938

TABLE I
RELATIVE ANNUAL TOTALS OF MEMBERSHIPS

1915....160	1921....635	1927....1240	1933....1639
1916....210	1922....880	1928....1300	1934....2161
1917....287	1923....863	1929....1290	1935....3031
1918....390	1924....910	1930....1520	1936....3818
1919....482	1925....1100	1931....1600	1937....4049
1920....700	1926....1130	1932....1959	1938....4395

TABLE II

RELATIVE ANNUAL TOTALS OF SCHOLARLY PAGES PUBLISHED

1915.....324	1921.....412	1927.....509	1933.....558
1916.....423	1922.....408	1928.....628	1934.....707
1917.....368	1923.....410	1929.....644	1935.....795
1918.....467	1924.....430	1930.....655	1936.....841
1919.....412	1925.....437	1931.....742	1937.....702
1920.....387	1926.....490	1932.....725	1938.....895

TABLE III

RELATIVE ANNUAL TOTALS OF ADVERTISING PAGES SOLD

1915.....24	1921.....19	1927.....36	1933.....78
1916.....40	1922.....25	1928.....47	1934.....135
1917.....35	1923.....27	1929.....53	1935.....176
1918.....23	1924.....19	1930.....71	1936.....213
1919.....16	1925.....29	1931.....82	1937.....204
1920.....20	1926.....39	1932.....90	1938.....213

TABLE IV

RELATIVE ANNUAL TOTALS OF ATTENDANCE AT CONVENTIONS

1915....Chicago 60	1923....Cincinnati ...175	1931....Detroit 430
1916....New York 80	1924....Evanston 216	1932....Los Angeles ..378
1917....Chicago 87	1925....New York ...177	1933....New York ...443
1918..... *	1926....Chicago 314	1934....New Orleans .385
1919....Chicago 105	1927....Cincinnati ...212	1935....Chicago 914
1920....Cleveland .... **	1928....Chicago 354	1936....St. Louis 659
1921....Chicago ..... **	1929....New York ...400	1937....New York ...935
1922....New York ...115	1930....Chicago 508	1938....Cleveland 803

* No Convention
** No Record

PERCENT OF CHANGE
IN THE STATUS OF
THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
FOR
THE EIGHT YEAR PERIOD 1931-1938

Items	1930	1938	Increase	Percent Increase
Cash on hand	$ 208.80	$ 2,427.05	$ 2,218.25	1,062%
Total income	$5,712.59	$17,248.58	$11,535.99	201%
Total assets	$1,799.90	$ 9,249.76	$ 7,449.86	413%
Advertising income	$ 869.46	$ 3,542.40	$ 2,672.94	307%
[1]Convention income	$ 508.00	$ 1,513.00	$ 1,005.00	197%
Regular Membership income	$3,657.96	$ 8,541.76	$ 4,883.80	133%
Sustaining Membership income	$ 488.50	$ 864.00	$ 375.50	76%
[2]Teacher Placement Service	$ 232.00	$ 697.00	$ 465.00	200%
[3] Directory income (sales)	$ 222.00	$ 416.00	$ 194.00	87%
Memberships	1520	4395	2875	189%
Sustaining Memberships	81	244	163	201%
Journal pages published	564	722	158	28%
[4]Monographs pages published	132	173	41	31%
[3]Directory pages published	130	219	89	68%

[1] 1931–1937—The 1938 Convention not yet held.
[2] 1934–1938—Teacher Placement Service inaugurated in 1934.
[3] 1935–1937—First issue published in 1935. Issue for 1938 now on the press.
[4] 1934–1937—First volume published in 1934. Volume for 1938 now on the press.

COMPARATIVE STATUS
OF
THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
FOR
THE SEVEN YEAR PERIOD 1931–1937*

Ass'n	Age	Fee[1]	Members[2]	Percent Change	Pages Published[3]	Percent Change
A. Hist. Ass'n	54	$5.00	3,236	—12%	890	—6%
Mod. Lang. Ass'n	52	$5.00	4,581	+11%	1,493	—1%
Amer. Math. Soc.	44	$6.00	2,315	+5%	688	+19%
Pol. Sci. Ass'n	31	$5.00	1,950	+2%	1,224	+7%
N.A.T.S.	23	$2.50	4,049	+166%	702	+24%

* The 1938 records for other associations not available until early part of 1939.
[1] Regular membership only. Does not include additional membership such as $10.00 Sustaining Membership in the National Association of Teachers of Speech or $100.00 Life Membership in the Modern Language Association.
[2] All classes of members.
[3] Regular publications only, such as THE QUARTERLY JOURNAL OF SPEECH of the National Association of Teachers of Speech and PMLA of the Modern Language Association.

THE 1939 CONVENTION: A MESSAGE FROM THE PRESIDENT

To the members of the Association:

The twenty-fourth annual convention of our Association will be held at the Stevens Hotel, in Chicago, on Wednesday, Thursday, and Friday, December 27, 28, and 29, 1939.

Although the successful national meeting at Cleveland adjourned but two weeks before this announcement is written, the program for the forthcoming session is now developing. In the general sessions authorities in Speech and related fields will discuss Speech in its relation to timely pedagogical and social problems. Sectional meetings will embrace fully the special interests and needs of each important division of our field, each level of instruction, and, it is hoped, each national region. Research reports followed by group discussions will interpret the creative thinking and scholarly achievement of our profession.

You are invited to help mould this program by submitting for possible presentation your own research, and by suggesting other speakers and topics. Will you please send to me for examination *not later than May first,* your complete manuscript (properly condensed), or a synopsis of your proposed report. Your study will be appraised by a member of the advisory program committee, a specialist in the given field. This invitation to you is more than perfunctory; it is an expression of the policy of your President to make your next Convention genuinely successful in fulfilling its original function as an agency for (*a*) reporting research and (*b*) furnishing guidance to teachers of Speech.

Full opportunity, as in other years, for sociability will be provided by the alumni, regional, and general Association luncheons and dinners, under the direction of Dr. Clarence Simon, of Northwestern University, chairman of the local hospitality committee, and of Dr. Loren Reid, of the University of Missouri, chairman of the banquet committee.

The other officers and I will appreciate your cooperation in the development of the year's plans and program.

A. CRAIG BAIRD, PRESIDENT,
National Association of Teachers of Speech

Editor of The QUARTERLY JOURNAL OF SPEECH:

Here is an account of the Maurice Evans "Hamlet" as I described it in a letter to a former student and friend from my Rollins

College days. In looking it over it occurred to me that it might be of interest to the readers of the QUARTERLY JOURNAL just as it stands. It has all of the faults of a careless, casual style; it is intended to give my impressions of the performance in the manner of a spontaneous, unguarded, friendly chat and is in no sense to be looked on as carefully considered criticism. Yet it may serve to share my experience with the reader, and this should be of some interest even if not very valuable. So I am suggesting that you publish this just as a letter in the "Daddy-Long-Legs" style for what it may be worth.

Cordially yours,
EARL E. FLEISCHMAN

Dear Pete:

I delayed sending this until I could report on "Hamlet," which I saw last night. It was the most thoroughly enjoyable Hamlet that I have seen—a lively, vigorous, rapidly moving, highly exciting story of murder and revenge done in a picturesque theatrical style. Not a subtle interpretation, but a clear narrative in which the lines were read with such clarity of meaning that they made one thrill to appreciate the sheer artistry of Shakespeare's handling of words to convey vivid and striking images and to make exquisite word music at the same time.

This Hamlet was quite different from the one we did at Rollins. There are many points on which I would differ from Evans' interpretation of the character. I confess I went to the play rather skeptical of the power of the "full-length" play to have the dramatic sweep claimed for it and was prepared for the usual extravagant acclaim which the critics indulge in every now and then when they do go in for praise. But for once they were correct. Though I didn't go to scoff I did remain to applaud. For it was good acting for the most part—and exciting theatre!

The effect was to make Hamlet just one of the characters in a vigorous tale of action and counter action. Yet when Hamlet did hold the center of the stage Evans came through with some effective declamation and some neatly turned theatrical effects. He read the lines in a very rapid, tense, high-keyed monotone (as far as pitch was concerned), but there was vitality and movement in his reading as well as in his acting. The soliloquies swept on to the end without ponderosity, dragging, or long-drawn-out pauses. There was theatrical lift in them rather than nicely discriminating preoccupation

with the thought as such, and the effect was to carry forward the action of the play. And though, he declaimed in his reading of the lines much more than the others there wasn't the traditional intoning of the lines for musical cadence and the usual revelling in sonorous phrases for their own sake. The lines were read to bring out the force of the sense. And I liked that immensely.

Margaret Webster proved herself to be a more than ordinary director. Her handling of the crowd scenes where the whole court was present was superb,—the first court scene in which the usurper king tries to win Hamlet's favor, the scene in which Hamlet confides to the king the cause of Hamlet's "lunacy," the *play* scene, and the final duel scene. There were groupings that had the dynamic balances of old paintings on a spacious stage, pictorially picturesque and dramatically exciting. The contrasts of color in the costumes and the well-timed shifts in movement gave a general sense of spontaneity in a well-molded design that it is hard to describe in words.

Polonius was the best I have seen. He brought out all the real comedy that belongs to the character as written without degrading it and making it ridiculous and unbelievable. In the scenes with his son, Laertes, and his daughter, Ophelia, you felt that he was really their father, proud, solicitious, concerned over their welfare. They in turn responded to him as young people really do to their parents, with respect and affection but yet amused and irked at times by his habit of talking too much and attempting to appear wise and impressive. The scenes in his house, set as an inner stage after the Elizabethan idea no doubt, were made bright and almost gay in contrast with some of the more somber scenes of the play. They seemed to give a welcome quality of contrast and relief as in a more modern play.

Katherine Locke was a natural and spirited Ophelia, not the usual fragile and extremely weak and pathetically sentimental heroine so often seen. Her mad scene was brittle, abrupt in its transitions, more realistic and more dramatic in its implications than most. In fact all of the characters achieved the bite of authenticity in their interpretations in contrast to the stuffed artificiality of those same characters in both the Gielgud and the Leslie Howard productions of a few years ago.

The King was fascinating to watch. He was not the oily, sensual, "bawdy" villain, so often depicted, but a strong, assured, resourceful statesmanlike king who never hesitated in decision or faltered except that once in the exposé of the *play* scene. He was a convinc-

ing opportunist, a suave but ruthless go-getter, using people without their knowing it. Gertrude was tall, blond, cold and somewhat reserved in quiet dignity, but with a suggestion of hidden fire. In the closet scene I felt that here was really a mother and her son for the first time in all my experience with the play as a spectator. His violent anger melting to boyish grief and tender pleading was emotionally "right" and the impact of it, thrilling.

The most disappointing scene was the *burial,* which we in our production made so effective. It was "ham," except for a brief moment when Hamlet gives way to his grief. That seemed "right." The set was "amateurish" in the worst sense of that term.

The gentle blind actor, Augustin Duncan, played the Ghost. There was that same true-to-life quality of a real father confiding in his son and relying on him to avenge his murder and defend his honor. There was none of the usual sepulchral, spooky, hollow intonation that has so often marred this intimate scene between father and son, although the exit with its "adieu, adieu, remember me" was drawn out in the old hokum manner and spoiled what otherwise was a high point in the play.

They used the Elizabethan forestage quite often, frankly coming through the curtain at the wings or through the center, and at the conclusion of the down stage scene walked directly back into the larger scene as the curtains parted. That gave a flow to the sequence of scenes and demonstrated how effective it must have been on Shakespeare's stage for the actors to step forward from an intimate domestic scene played on the inner stage down closer to the audience for the larger scene which followed.

There were many things I didn't like, of course. But I freely acknowledge that here is a Hamlet that is interesting all the way through. There wasn't a dull or tedious moment. The action was sustained at an exciting pitch of nervous tension and suspense which goes with pace and perfectly executed theatrical effects to make thrilling melodrama. The play was direct in its appeal; it struck the eyes as well as the ears. Its impact was delivered to the senses as well as to the mind.

For the most part it was played "full voice" throughout. Ophelia —everybody—seemed bent on being heard first of all, and then after they were sure of that relying on the play to speak for itself. This has been a comparatively recent development in the art of playing fostered I think by the radio technique employed so successfully by Orson Welles in Julius Caesar, a kind of stylized playing character-

ized by direct presentation and a peculiar mental concentration that I have described to you before.

Visually the ghost scenes were ineffective. There was no awe or mystery about them. The most effective settings were those of the throne room and its variations for the informal audience chamber and the *play* scene. The scene in Polonius' house, which was later converted into the Queen's chamber, was also helpful to the mood and movement of the play. A realistic touch was added by having Polonius seated at a desk engaged in writing when Ophelia rushes in after having been frightened by the strange behavior of Hamlet. Likewise the broad couch-like bed in the Queen's chamber flanked by a seat and a dressing table gave verisimilitude. Throughout the production there were little details, such as personal attendants who waited on the King and Queen, which tended to keep the play down to earth.

That is about all, I guess, that stands out in my memory. The melancholy despair of Hamlet was not accentuated and the tragedy lost something of its personal meaning as a consequence. But the tender and passionate anguish suddenly revealed for a moment in Hamlet's unexpected meeting with Ophelia, before he discovers that she has permitted herself to be used as a decoy for the king, is poignantly real and deeply moving. When Hamlet finds Ophelia alone here in the hall he is at first suspicious, but is reassured by her apparent grief at the treatment she has received at his hands. He is overcome with an impulse of tenderness and takes her in his arms while he is saying, "Get thee to a nunnery . . . why would'st thou be a breeder of sinners." Then suddenly he becomes aware that he is being spied on. He pushes her away from him almost violently as his mood changes to tumultuous anger. This interpretation, I thought, brought new meaning to this scene and was very effective dramatically.

The scene, too, in which he greets his old friends, "Rosie" and "Guildy," had a sharp, brittle quality of wit and ironical disillusionment that showed Hamlet to be a dangerous man to have for an enemy once he was aroused. That gave menace to the closing scenes of the play, especially the one in which Hamlet brazenly outfaces the King when he is being questioned as to what he has done with Polonius' body.

He was brilliant also in the duel scene. That moved very swiftly with deft precision and mounting excitement up to his rushing upon the King with barbaric passion and forcing him to drink the poison.

That was thrilling melodrama—hurtling, mad, headlong, as it should be. In short, it was a great evening, memorable, one might say, beginning at 6:30 and with an intermission of little more than a half hour, from 8:30 till 9, continuing until nearly 11:30, but one of the shortest evenings of the many I have spent in the theatre both fore and aft the footlights.

EARL E. FLEISCHMAN, *New York City*

A NOVICE GOES CONVENTIONING

Editor of the QUARTERLY JOURNAL OF SPEECH:

An ancient saw hath it that the blacksmith's horse and the shoemaker's wife go barefoot. Another, that there is nothing new under the sun. If I had had the wisdom to put these two saws together into a sort of gang saw, I might have "saw" the truth about speech conventions. But hope and faith and trust and optimism inevitably fill the mind of the young, and combinations of wise saws never quite catch up with modern instances.

If I had projected attendance at a convention of mathematicians, historians, political scientists, or scholars in the ancient and honorable, but dead, languages (perhaps ancient and honorable *because* dead), I would naturally have anticipated the reading of dry and dusty manuscripts, because drought and dustiness are the very essence of scholarship. I would have been prepared for the sneezing and throat irritation which drought and dustiness entail. I would have come equipped with a suitcase full of handkerchiefs, four boxes of Kleenex, and a generous supply of nose drops, cough drops, and perhaps even knock-out drops. But I was planning attendance at a convention of teachers of speech. I was to sit in on programs of a witty and inspired nature and was to witness the artistic fruition of all the principles and guides to effective speech that authors of textbooks have been able to formulate. Hope and anticipation ran high! They were the veritable holiday fragrance that was to permeate the air of the post-Christmas convention.

Then came the dawn. The more famous the author of the textbook, the deadlier was the paper he mumbled into his intellectual whiskers. The more inspired the subject in prospect, the more bleakly were the ideas intoned. The nearer to poetic literature he came, the more drearily were the sacred thoughts chanted. It was almost as though one were listening to the litany, minus the audience

response, or to the singing of the Mass, without incense and candlelight.

Like the man in the story, I wondered whether perchance I might not be at the wrong funeral. I got out my program and viewed the corpse. No, I was at the right funeral, but still I sensed that something was wrong. I had felt the same way two years ago at St. Louis; now the same terrible feeling of incongruity was revived in Cleveland.

Can it possibly be that the reading of dead and dying papers at a convention of living teachers of speech is to be explained on the theory that "those who can, do; those who can't, teach; those who can't teach, teach others to teach?" The optimism of youth refuses to accept this explanation but, after two conventions, optimism is slipping.

P. S. It has slipped so far that recently I read a paper myself.

HELEN LOREE OGG
Northeast Missouri State Teachers College, Kirksville, Missouri

EDITORIAL

Suggestions are always welcomed when they are directed toward making the JOURNAL of greater service to the profession. Already a number have been received, for which we express our appreciation. One of the most persistent that have come in has been that the JOURNAL print more material for the high schools. The secondary school teachers represent at the present time a group far larger than the college and university teachers of speech; furthermore, it is probably in that direction that our greatest expansion is to come in the future. It would seem but reasonable, therefore, that their problems should receive more consideration in the matter of articles and pages than they have been allotted in the past, or that some explanation be given for the apparent shortage of such material.

The justice of such a request was recognized some years ago, when the Executive Council recommended that the Editor devote, on the average, as much as one-fourth of the pages of the JOURNAL to high school material. In full sympathy with the spirit of the recommendation, the then Editor made a serious attempt to carry out this policy. But he was immediately faced with the problem of where to get this material. Even with printing everything that was at all usable, the actual number of pages he was able to publish fell far short of the expected twenty-five percent. It is obvious that no editor can print articles that have not been written or sent to him. He may solicit material from every source, but if that material is not forthcoming, he is helpless. The sole reason for the scarcity of papers for the secondary schools has been the simple fact that the Editor has not had them to print.

The situation may be illustrated by an analysis of the material now in the hands of the Editor. There are at the present time in the active files, inclusive of those scheduled for the current issue, some eighty-seven articles. Of these, five, or 6%, are definitely for the elementary schools; fifteen, or 17%, are primarily for the secondary schools; and twenty-six, or 30%, would seem to be of greatest probable interest to the college and university teachers. Unless this figure, 17%, is raised, where is the Editor to get the material, if twenty-five percent is to be for the secondary schools?

But there is another aspect of the matter which may have been overlooked in the search for specific articles on the teaching of speech in the secondary schools. There may be an assumption, in such a search, that high school teachers are interested only in methods and course outlines, and not at all in the broadening of their own grasp of the field. Such an assumption, we believe, does the great majority of high school teachers an injustice. There are too many of them in our summer graduate schools, and taking yearly leaves of absence for advanced study, to justify the belief that they are lacking in a desire for a more thorough understanding of the whole field of speech.

The fact that the JOURNAL has not devoted the full twenty-five percent of its pages to secondary school material is no indication at all that what has been printed is of no interest to high school teachers. For example, Volume XXIV, for the year 1938, carried a total of seventy-five articles. Four of these, or 5.3%, were definitely for the elementary schools; nine, or 12%, were primarily for the high schools; and twenty-five, or 33 1/3%, were of greatest probable interest for the college teacher. But what of the remaining thirty-seven, or 49%? These articles were of such a nature that they should have been of interest to teachers at any level, whether high school or college.

Analyzing these articles from another angle, we find, quite properly, that the largest number of articles published in 1938, fourteen, were in the field of pedagogy of speech. Of these fourteen, five, or 36%, were specifically for the high schools, while only three, or 21%, were primarily for the colleges. The remaining six, or 43%, were of general interest, worth reading by both high school and college teacher. In other words, eleven of the fourteen, or 79%, of the articles on the pedagogy of speech should have been of interest to the high school teacher of speech.

Much the same situation holds true of the other major fields which are emphasized in high school teaching. Of the eight articles published in drama, three, or 37½%, were for high schools, and the same number for the colleges. The remaining two, or 25%, should have been of general interest. In public speaking, seven of the eight articles are of general interest, not limited to college teachers at all. In speech correction and in interpretation, six each of the seven have a general interest. In debating, only two of the five, or 40%, had an application restricted to the college teacher; while in radio and in choral reading there was not one of the articles published

that had a limited interest. The actual shortage of material that should interest the high school teachers has not been nearly so great as it has seemed.

It was pointed out that of the eighty-seven articles now in the active files of the Editor, only fifteen, or 17%, seem to be primarily for the secondary schools. In that analysis, there were some forty-one articles, or 47%, that were unaccounted for, but which should be of equal interest to both the high school and college teacher of speech. Over 64% of all articles now awaiting publication, therefore, contain material that would either contribute specifically to the high school teacher's problems, or add to the broadening of his grasp of the field of speech. It is possible even, that some of the articles written from a college, university, or research point of view may contain material that is of interest and value; while at the same time, the university and college teachers who are preparing students to teach in the secondary schools may find it to their own advantage, in turn, to familiarize themselves with the sort of material that will interest those students when they get out into active service.

Two possibilities seem to be indicated. There is no suggestion intended in what has been written here that the present Editor believes the secondary school field to have been adequately covered, or is unwilling to print more material for the teachers in those schools. The number of articles in the JOURNAL can and will be increased if someone will but write them acceptably. On the other hand, secondary school teachers themselves may find, as many are finding, in this material that has already been appearing in the JOURNAL, much that is of interest and value, even though it does not supply them with detailed methods and course outlines.

We do not believe that the points of dissimilarity and disagreement between high school and college teaching of speech are so great that every article published can categorically be classified in the one group or the other. On the contrary, the points of similarity and agreement are so many that much that is written will touch every teacher of speech and contribute in no small measure to his greater effectiveness as a teacher, at whatever level he may be working.

NEW BOOKS

Treasure Hunt and Four Other One-Act Plays. By MARY THURMAN PYLE. Evanston, Illinois: Row, Peterson and Company, Publishers, 1938; pp. 134. $1.00.

A collection of plays for the 'teens, held together by the fact that all of them have some relation to the sea.

Clubs of girls fifteen or sixteen years old would enjoy doing the first play, *Treasure Hunt*, though its plot is hard to accept. Four girls at a house-party go out on a treasure hunt, each promising to bring back the most interesting person she meets. The complications which ensue make up the story of the play.

Pearls and Gold is suited to children of junior high school age. The search of two little boys for make-believe treasure has surprising results: it unearths real money which had been stolen from a bank years before. The scene is a deserted cabin near the beach, in a small, Atlantic-coast town.

Sea Food would have, perhaps, the widest appeal. It is an interesting and believable little play telling of a sea food dinner given to wealthy relatives by twenty-five-year-old Mary Manning and the young half-sisters and brother whom she supports. So well is the sympathy built for this little family that we are glad for the unexpected results of the party.

A windy night, a house-party, and two sullen gypsies give excitement to *While the Wind Blew*, and the play would prove entertaining to boys and girls in the first two years of senior high school, while younger children would like best the final play of the collection, *Through the Mist*. This one has an entirely male cast, and will be very usable for boys' clubs and camps. A pirate story, which takes place in the cabin of a ship anchored in an East Indian port, this exciting little play should prove very popular with boys.

WINIFRED WARD, *Northwestern University.*

Star Bright and Four Other Plays for the Teens. By E. CLAYTON MCCARTY and SARA SLOANE MCCARTY. Evanston, Illinois: Row, Peterson and Company, Publishers, 1938; pp. 159. $1.00.

The five one-act plays in this little volume are intended, the authors say, for junior high schools. All of them except the fourth should be used for ninth grade or above because of the nature of their subject matter. *Star Bright* is a mystery play in which a real theft sobers the party of young people playing a crime game. *Roly-Poly Freckle-Face* is a girl of thirteen whose hopes for beauty rise suddenly when she finds that her lovely sixteen-year-old cousin was once a freckled, roly-poly girl like herself. *The Gloomy Ones* concerns several girls who discuss the futility of life until the arrival of some boys suddenly changes their mood. *Through the Window* tells the story of a desperately lonely child whose misdemeanors are caused by her passionate desire

to be noticed. In *Wise Girl*, the genuine girl proves herself much wiser than the sophisticated one.

The plays are not of any consequence, though they would furnish light entertainment to boys and girls of about fourteen and fifteen.

WINIFRED WARD, *Northwestern University.*

Designing for the Stage, By DORIS ZINKEISEN. New York: The Studio Publications Inc., 1938; pp. 79. $3.50.

The author says that she is attempting to explain the elements of theatrical design "to those whose interest in the subject exceeds their knowledge." The text of about thirty-five large-type pages divided into eleven "chapters" on stage, scenery, lighting, properties, and costumes obviously cannot give the novice much help. It contains such generalities as: "There are many types of production, each one requiring a different method of staging." The author appears to be most at home in costume design; she writes five "chapters" on this subject. Of greater interest are the forty-six illustrations, many of them Miss Zinkeisen's designs, or photographs of productions designed by her. As with all "Studio" publications, the reproductions are excellent. The reader will probably pick up a few English terms, and from the pictures of scenery, will derive a comfortable belief that English methods of scene-construction are inferior to our own.

WALTER H. STAINTON, *Cornell University*

Everyman's Drama. By JEAN CARTER and JESS OGDEN. New York: American Association for Adult Education, 1938; pp. xiii+136. $1.00.

Broad in scope, anecdotal in style and treatment, *Everyman's Drama* attempts to spotlight the whole range of plays and players, theatres and theatre-goers, that makes up our contemporary non-commercial theatre. Taking as their special point-of-departure the relationship which the country's varied dramatic activities bear to Adult Education, the authors examine and ultimately summarize "the varieties of motivation and forms of expression" underlying most of these activities. They estimate that more than a million adults are now helping to produce plays (non-commercially) each year; and believe that audiences, too, have gradually become both larger and more discriminating. Other trends which Miss Carter and Mr. Ogden see as more or less clearly emerging are the professionalization of standards, the increasing clarification of purposes and relationships, and better business planning and administration.

The volume necessarily displays both the advantages and the difficulties of a bird's-eye-view method and procedure. But the authors have on the whole been cautious in their qualitative judgments, so that they have rarely seemed to confuse techniques of organization or the sheer bustle of activity with genuine artistic and cultural values or demonstrable educational results. At the same time, they have wisely been broad in their point of view, and have never attempted to mark out too specifically the precise point at which "educational" or "cultural" activity begins for a busy and interested group of Average Americans.

Everyman's Drama is an interesting little book, and—for anyone at all concerned with the Tributary Theatre—a useful and perhaps valuable one.

H. DARKES ALBRIGHT, *Cornell University*

History of Greek Play Production in American Colleges and Universities from 1881-1936. By DOMIS E. PLUGGÉ. New York: Bureau of Publications, Columbia Teachers College, 1938; pp. 175. $1.85.

Such a study as this, which tabulates productions of Greek plays in American colleges, analyzes the different production methods used, and recommends the best methods of producing Greek plays today, ought to be useful to the director of college dramatics. Except for its excellent summary of fact and theory of Greek production methods in the fifth century B.C., I doubt if it will be. The fault lies in a serious limitation in its scope, which may well be due to the strait-jacket form imposed upon the doctoral dissertation in education.

It presents quantitative data only. One learns that fifty-three out of ninety-eight productions used some form of dancing, and forty-five did not. One gathers similar statistics on different methods of delivering the choral odes, different methods of handling the chorus during the main action, different practices in the use of music, but one is given no qualitative basis for choosing one rather than another. The relation of the actors to the audience, surely a fundamental problem in producing Greek drama today, is entirely omitted.

Because of Dr. Pluggé's quantitative method, his recommendations, though not at all startling, seem feebly founded, at least to this unstatistically minded director. His statistics allow him to conclude (among other things) that Greek tragedies and comedies are good material for college production. If material more difficult for actor, audience, and director exists, this reviewer is unaware of it. B. H.

A Handbook of Drama. By FRANK HURBURT O'HARA and MARGUERITE HARMON BRO. Chicago: Willet, Clark & Co., 1938; pp. xii + 247. $2.00.

This is a good book. It deals briefly and clearly with the nature of drama, of the play, of types and varieties of plays and dramatic entertainment; it explains with adequate illustrations the essentials of dramatic structure and technique; in less than fifty pages it presents an admirable sketch of the history of drama; it includes a brief dictionary of terms used in playwriting and production and two indexes, one of names and the other of subject matter.

The authors disarm possible critics of their definitions, of which there are necessarily a great many, by their clearly expressed understanding that definitions are not absolute truths, but useful points of departure. One could wish that they had devoted some space to aesthetic types of drama; words like *realism* and *expressionism* appear in the dictionary of terms but are not separately treated in the text. They use the term *plot* in its largest sense to mean the pattern of situation and incident in any play. Much can be said for such a use of the term, but if it is so used, an explanation of the major difference in plot composition revealed by a comparison of say *Ghosts* and *The Cherry Orchard* seems called for. The authors likewise fail to point out the essential difference between the classic and romantic construction of plot.

But these are minor omissions in an otherwise admirable book which should prove invaluable to the beginning student of dramatic literature and of considerable use to the student of dramatic production. B. H.

Theatre in Action. By GEOFFREY WHITWORTH. New York: Studio Publications, 1938: pp. 128. $4.50.

With some two hundred pictures and brief explanatory notes, *Theatre in Action* reports, country by country, the scope of stage design in Europe and America during the last five years, since the publication by Studio of Komisarjevsky and Simonson's *Settings and Costumes of the Modern Stage.*

Although a few sketches are included, the book endeavors to stress "the life of the acted play rather than the pictorial aspects of stage setting and costume." The speed of modern photography permits views of the setting as a background to actors, often during an actual performance. The photographs have been exposed to reveal the setting as well as the actors, and are reproduced with a sufficiently fine screen and adequate size to allow the reader an appreciation of a production in all its details except color. Color is restricted to occasional sheets of pink and green which set off the value of black and white, and add a touch of sophistication that is increased by a well-designed format and modern sans-serif type.

The contents of these pleasant pages show a theatre which has lost nothing in taste and originality, and which demonstrates its continuing virility in the progress of recent years. In his introduction Mr. Whitworth notes a growing fluency of performance permitted by the abandonment of a hampering realism. At the same time the theatre is growing more cosmopolitan, owing to the circulation of theatrical journals and the migrations of designers for political reasons. National differences, of course, still remain. Broadly speaking, this book presents no novelties. The radical tide of post-war experiment has receded, and is now being assimilated to "sound design on a proved basis of tradition," with which Mr. Whitworth is heartily in sympathy.

The virtue of *Theatre in Action* is that one does not have to take the word either of editor or critic about the condition of modern stage design. The pictures allow one to see for himself, and derive his own conclusions.

COLBY LEWIS, *Cornell University*

Handbook of Radio Drama Techniques. By DONALD W. RILEY. Ann Arbor, Michigan: Edwards Brothers, 1938; pp. 77. Paper binding, $1.40.

The most original part of this slender book is the opening section of fourteen pages which contains "a brief history of radio drama," for which Mr. Riley has consulted source materials. Instructors in radio drama will be interested in seeing a suggested outline for a radio drama course, undoubtedly as taught by the author.

There are short sections on such subjects as, "The Script," "Casting," "Techniques of Studio Arrangement," and "Special Points on Voice." Repeatedly throughout the lithographed pages we are told that the handbook is not sent forth with any pretense at completeness.

DONALD HAYWORTH, *Michigan Sate College*

Educational Broadcasting—1937. Edited by C. S. MARSH, University of Chicago Press, 1938; pp. XX + 387. $3.00.

If your department offers any work in radio, this should be one of the "must" books for your library list. The jacket of the volume proclaims twenty-nine names of eminent contributors, for this volume is a stenotyped record of

the Second National Conference on Educational Broadcasting, held in Chicago, November 29-December 1, 1937. This meeting is not to be confused with the annual conference at Columbus, although many of the same people were in attendance. A few of the contributors are George F. Zook, John W. Studebaker, William D. Boutwell, Arthur Jesild and William S. Paley.

Of the many sectional meetings, these will indicate the nature of the subject matter covered: Radio and the Child's Education; Classroom Use of Radio; Talks Programs; The Office of Education Radio Program. Probably the most stimulating of all sectional meetings, both from the standpoint of people at the meeting and from the point of view of the reader, was the meeting on "Radio as an Art Form," over which Irving Reis presided. As the then director of the Columbia Broadcasting System's Workshop, he spoke with authority. Students of radio drama should, by all means, read the pages devoted to this session.

Anyone interested in discussion will be glad to read the stenotyped record of Lyman Bryson's work as discussion leader. He took charge of the discussion in all general sessions.

DONALD HAYWORTH, *Michigan State College*

The Teaching of Speech. By SIBLEY HAYCOCK. Stoke-on-Trent, England; Washington, D. C.: Volta Bureau, 1937; pp. 296. $2.00.

This book is a reprinting of a work of considerable importance first issued in 1933. It is divided into three sections: (1) *Natural Speech*, "How best to promote the quality of naturalness in the speech of the deaf;" (2) *Speech Sounds*, "Their classification, production and development," also "common faults and their correction;" (3) *Intelligible Speech*, "How to obtain and maintain intelligibility of speech throughout a school."

The author is the Superintendent of the Langside School for the Deaf, Glasgow, and Principal of the Training College for Teachers of the Deaf, London. The book is endorsed by the National College of Teachers of the Deaf.

For teachers of speech in America this work has two special points of interest: (1) its discussion of the pedagogy of the speech training of those deficient in hearing, and (2) its discussion of English phonetics, with particular reference to the English of the United Kingdom. American teachers of speech will regret that Mr. Haycock does not employ the International Phonetic Alphabet, which is becoming a generally accepted tool in this country. The phonetic principles of the book, however, are sound and authoritative, even though the symbols are non-standard.

The work is scholarly and pedagogically authoritative. In the hands of one who is acquainted with the special point-of-view from which the subject matter is treated, the book should prove a valuable text.

ROBERT WEST, *University of Wisconsin*

Cardinal Aspects of Speech. By JAMES MURRAY and WESLEY LEWIS. New York: Prentice-Hall, 1938; pp. v + ix + 316. $2.50.

This volume is divided into four parts: The Organization of Speeches, The Physical Agents of Expression, The Voice, and Mental Bases of Speech. Four appendixes and a complete index round out the book.

As suggested in the Foreword, the authors have made a broad survey of the speech field; herein lie some of the faults of the book. The opening chapter, for instance, is so simple as to offend the student's intelligence, couched in such general terms as to be useless. Other weak chapters are those on memorization of material and on outlining (where illogical and sometimes structurally poor outlines are offered as examples). One observes the lack of a phonetic alphabet, although a list of dictionary symbols is given. Somewhat outside the speech field proper is the treatment of the term paper.

But there are virtues in the book, chief among which is its sincerity. Possibly the most stimulating portion of the volume is that which deals with "Attention." Each chapter, too, has subjoined to it a list of speech books, with place of publication, date of publication, publisher, and references which may be used by the student for further reading. Many of the subjects treated are illustrated with diagrams, explanatory charts, or excerpts in prose and poetry.

Everywhere the painstaking earnestness of the authors is to be perceived, but one wonders whether, in using so broad a canvas, they have achieved clarity of line and unity of composition.

THEODORE G. EHRSAM, *New York City*

Living Speech. By GLADYS LOUISE BORCHERS. Harcourt, Brace & Co., 1938; pp. x + 289. $1.32.

Here is a book that teachers of the beginning speech course in high school will generally welcome. It is at once a text to put in the hands of youngsters and a handbook to put into the hands of teachers. A reviewer would do ill by the book were he not to commend its format. The binding, bespattered with eloquent postures in line drawing, attracts attention at once and will move youngsters, and anybody else for that matter, to find out what lies inside.

The book itself is sound in its doctrine, but utterly lacking in academic pedantry (witness its extensive pictorial illustrations). It is a common sense book. Unquestionably, its greatest excellence, from the teacher's point of view, is its wealth of explicit and suggestive practice and project material which Dr. Borchers has cleverly sugared by calling it "Additional Activities." The present reviewer happens to know that nearly all this material has been experimentally tested.

The chapter headings are sufficiently stimulating to warrant repetition here: I. What is Speech, II. Making Muscles Talk, III. A Voice That Makes People Like You, IV. Conversation and Interviews, V. Speaking in Class Assembly, VI. New and Better Clubs, VII. Reading Aloud, VIII. Group Discussions, IX, Story Telling, X. Informal Dramatics, and XI. Producing a Play. The last two chapters are probably an unnecessary concession to those persons who want a speech text to go from soup to nuts.

However, one need not be concerned with them. The other nine chapters are written out of intimate and understanding work with beginning high school students. The book talks; its style is not that which one expects from the printed page. It is a style that one hears in better conversation. I shall be greatly surprised if it does not find nationwide use.

JOSEPH F. SMITH, *University of Utah*

The Pronunciation of Vowel Sounds. An Evaluation of Practice Material for College Freshmen. By EFFIE GEORGINE KUHN. New York: Bureau of Publications, Teachers College, Columbia University; pp. vi + 86. $1.60.

Four judges rated the phonographically recorded performances of eighty subjects reading standard material before and after a training period. Three factors in each performance were rated. They were (1) conveying the thought and mood of a story, (2) conveying the thought and mood of a poem, and (3) the accuracy of five selected vowel sounds. A master record of the speech of the teacher who trained the subjects was the standard for judging the accuracy of the vowels.

Statistical treatment of the ratings showed that the three factors were measured "with a fair degree of accuracy," and that the subjects as a group showed significant improvement in them after the training period.

Comparison of the effectiveness of practice materials showed little difference between poetry and drill sentences taken from standard speech textbooks.

WILLIAM J. TEMPLE, *Brooklyn College*

Phonetics: An Introduction to the Principles of Phonetic Science from the Point of View of English Speech. By CLAUDE E. KANTNER and ROBERT WEST. Madison, Wis.: College Typing Co., 1938, 4th Ed.; pp. 343. $4.25.

Most readers of this journal are fully aware of the important position which the third edition of this text has held in the literature of phonetics. The fourth edition is a distinct improvement in many respects. It is more than half again as large, as a result of the revised and more accurate treatment of certain sounds, the expanded discussion of the phoneme concept, a new section on American Speech Style and a section on Phonetic Alphabets devoted to an evaluation of the International Phonetic Alphabet and comparison of it with four other systems of symbolization, including a table of equivalents.

The "kinesiologic" approach continues to be one of the principal contributions of the book. Most textbooks and even much experimental work has acknowledged briefly the active character of articulatory processes but proceeded to description of measurement of position instead of movement. This book goes beyond acoustic classification and the static emphasis of the placement approach to describe the recognized speech sounds and the various methods of initiating and terminating them in terms of muscular movements. The result is a considerable modification of certain concepts, as for instance in the analysis of the schwa vowels, and the treatment of glides and vocalic consonants. The verbal and diagrammatic description of the schwa vowels is undoubtedly the best analysis available anywhere.

One consequence of the more accurate description of such sounds by the consistent application of analysis in terms of muscular movements is a somewhat elaborated scheme of symbolization. Certain deviations from the I.P.A. symbols are used to differentiate between sounds on the basis of the character of the movements involved or to achieve greater accuracy than by following the conventional representation.

The complicated matter of the [r] phoneme is fully considered. All its major variations in American speech are described, and an appropriate system of symbolization is developed for narrow transcription. A simplification in notation results, compared with the previous edition and with Kenyon's 6th

edition, from the use of one symbol to represent both the stressed and unstressed vocalic [r] of General American.

Following the section on analysis of speech sounds, three chapters on assimilation give a well illustrated résumé of changes in pronunciation due to acoustic and physiological factors. The authors continue to prefer the phrase "phonetic metamorphology" to signify assimilation. The movement approach is particularly valuable as a foundation for a satisfactory explanation of certain assimilative changes.

Not unimportant on the theoretical side, although unchanged from the previous edition, is the well balanced consideration of the implications for the vowel triangle theory of the x-ray studies of Russell and of Parmenter and Treviño.

For the most part all important terminology is clearly defined and the reasons for significant conclusions are made evident. Further explanation of some minor matters might strike some readers as useful. In the section on American Speech Style, which constitutes a sort of application of the "great man" theory of history to an explanation of dialectal change, it might be worth while to cite the evidence which warrants the view that certain leaders are influential in setting the style and affecting the direction of pronunciation changes. The significance of this section might be indicated by a discussion of the relative importance of the influential leader factor compared with other forces for change, such as those which are described as producing assimilative changes. Similarly, quantitative information concerning the modification of General American [æ] to [a] and of [ɑ] to [ɒ] would be of real value. The authors were probably surprised to discover that the "dot" under vowels turns out as a variation of typography to look like the small circle used to designate unvoicing. A brief explanation of the need for use of this dot to represent unstressing and modification of vowels toward [ə], beyond the fact of its use with this meaning by the Century dictionary, would interest those readers already familiar with the I.P.A. use of such a dot to represent a specially close vowel and use of a small vertical bar below the letter to represent a syllabic consonant instead of the dot used by Kantner and West. In line with these possibilities of the utility of certain further information, it must be that in a book of this size and complexity an index would serve a real purpose for many readers.

Significantly better than its predecessor, this fourth edition makes available to the beginner in phonetics who plans to pursue the science further, a thorough knowledge of the underlying physiology and a sound basis for the application of phonetics to practical problems in speech correction and related fields.

WALTER H. WILKE, *Washington Square College, New York University*

Peace and Rearmament and *Chinese-Japanese War, 1937—*. Edited by JULIA E. JOHNSON. New York: the H. W. Wilson Co., ©1938; pp. 226 and 257 respectively. The Reference Shelf Series, vol. 11, numbers 8 and 9. 90c each.

Of these two books the one on rearmament is the more likely to be useful to teachers of speech both because it is on a subject that will be debated this winter and because the topic has two sides. The justification of the Japanese policy in China seems to this reviewer very weak indeed, but perhaps he has

no appreciation of those nuances of Eastern thought by which the Japanese defend their conduct. Both of these volumes contain the full briefs and bibliographies that we are accustomed to look for in the Reference Shelf Series.

DAYTON D. MCKEAN, *Dartmouth College*

Children with Delayed or Defective Speech. By SARA M. STINCHFIELD and EDNA HILL YOUNG. Palo Alto: Stanford University Press, 1938; pp. xvi + 174. $3.00.

This book is largely an account of what has been done to give adequate speech to various groups of pre-school children in Los Angeles. The authors are convinced that more children can be taught to speak than was formerly thought possible, and that IQ ratings may be improved in the process.

The first half of the book, which was written by Miss Stinchfield, is a statement of the problem: an array of all the relevant statistics in regard to delayed speech, faulty hearing, low intelligence, and related factors.

The second half, written by Mrs. Young, outlines the kinesthetic method which the authors have found successful in the treatment of delayed speech. An interesting feature of this method is the emphasis on the linking of sounds: throughout the manipulatory process the teacher and child work with groups of sounds and the transitions between them, rather than with isolated sounds. This latter half of the book is illustrated with numerous photographs of the manipulations, photographs which would gain by being labeled more precisely, since the reader must often deduce for himself which part of the word is being illustrated.

Though the book contains many statements to which a technically trained phonetician can object, the authors seem to get results, and the book can be recommended on that basis.

C. K. THOMAS, *Cornell University*

The Cure of Stammering, Stuttering, and Other Functional Speech Disorders. By J. LOUIS ORTON. New York: Fortuny's (n. d.); pp. 112. $1.25.

The reader may wonder how, in a book of slightly more than one hundred pages, an author can discuss and describe all that is implied in the title "The Cure of Stammering, Stuttering, and other Functional Disorders." J. Louis Orton, an English voice and speech therapist, undertakes this task, without success, in his book. Orton believes that most speech defects are functional in nature and that all functional disorders have a common basis for their cure. The cure includes diagnosis to discover the cause of the complaint, and, when the nature of the genesis of the complaint has been ascertained, the process that led to the trouble is reviewed for the patient. J. Louis Orton considers suggestion to be an important element in speech therapy and uses hypnotism as a method of suggestion. Though the author feels that suggestion is indispensible, he nevertheless outlines a series of drills, including "comprehensive breathing," which are considered equally indispensible for correct speech. The drills, we should note, are used for their own rather than for their suggestive value.

The speech teacher is not likely to be satisfied with the author's treatment of his subject matter and is apt to be annoyed wih the author's own testimonials on his success as a therapist which call to mind the type of advertisement we commonly associate with patent medicines.

It is the reviewer's feeling that the author never intended the professional teacher of speech or the speech clinician to read his book. It is not recommended for the non-professional reader.

JON EISENSON, *Brooklyn College*

The Unit Plan for Choral Reading. By MURIEL B. NEWTON. Boston: Expression Company, 1938; pp. 208. $1.50.

Miss Newton's text-book is a major work on Choral Speaking. It does not so much present new methods or materials as restate the subject with such sound regard to theory and practice that the inexperienced may regard it as a touchstone, and the veteran as a welcome refresher. Chapters I, II and III are devoted to general principles, and Choral Speaking in high schools is wisely correlated to the literature course. The "Unit-Plan" consists simply of nine "units," each consisting of four detailed lessons, which offer a practical introduction to verse speaking, from the preliminary technique to "Poems requiring sustained attention" and choric drama. In these nine chapters the generalities of the early pages become concrete directions. The technical exercises are well chosen (they follow Marjorie Gullan and the Speech Institute, and Elsie Fogerty and the Central School)—relaxation, breath-control ("abdominal breathing," p. 54, is a misleading term which in future editions must be altered), lipping and finger-tipping. Newcomers might have welcomed a fuller explanation of the "wedge method," derived from the triangular "wedge" shaped paper inserted into the wide-open mouth between each successive word to overcome jaw laziness.

Many poems treated in the units are already established among choral speakers. Further material is suggested at the end of each chapter. The suggested use of music (p. 125) with Watson's "Ballad of Semmerwater" could be put into practice by an arrangement of the "Nocturne" of the English composer James Lyon's *Water Mirror Suite* (op. 67); this music and poem make a balanced combination too rare in *melodrame*. The Bibliographies are adequate. Not every notable book can be mentioned, but I suggest the value of "Theory and Pedagogy" would be increased by the following: Elsie Fogerty, *Speech Craft;* Frank Ridley, *A Manual of Elocution for Teacher and Student;* Marjorie Gullan, *Speech Training in the Schools;* Katherine Wilson, *Sound and Meaning in English Poetry;* Elsie Fogerty, *The Speaking of English Verse;* Wallace B. Nichols, *The Speaking of Poetry.* "Choric Drama" omits any reference to the excellent lists of suitable plays in *Good Speech*, vol. 6, nos. 31 and 33. These are minor suggestions, however, and I can recommend the book to all engaged in Choral Speaking.

R. H. ROBBINS, *New York University*

Public Speaking. By EDWIN DUBOIS SHURTER. Boston: Allyn and Bacon, 1938, revised edition; pp. 184.

The revised edition of Edwin D. Shurter's *Public Speaking*, now including two specimens of radio addresses, covers the elementary groundwork of delivery along customary lines. The fifteen appended "Speeches for Practice" vary in literary quality: the emotionalism of William S. Hart and the sentimentality of Bruce Barton are scarcely models for young students. The book is marred by a format and design traditionally text-book in character.

R. H. ROBBINS, *New York University*

Speech-Making (with a chapter on Voice and Speech by CHARLES K. THOMAS). By JAMES A. WINANS. New York: D. Appleton-Century Company, 1938; pp. x + 488. $2.50.

For nearly a quarter of a century the principles of public speaking set forth by Professor Winans, after long years of previous experience in teaching high school and college students to talk with audiences, have been the outstanding contribution and influence in their field. At the time he published the first edition of *Public Speaking* in 1915, Professor Winans expressed the hope that he would write a better book after receiving the criticisms of teachers and friends. *Speech-Making,* representing twenty years of thoughtful revision and new writing, is that book.

Although nearly fifty pages shorter, this new book, while obviously much indebted to its predecessor, is not just a condensation of the old one. In the first place it presents a complete reorganization of material. Following the introduction and the basic chapter on conversing with an audience, principles are now presented in four chapters in the order in which they will be needed for speech preparation: selecting a subject, gathering materials, working the material, and planning the speech. More than half of the book, a sequence of thirteen chapters, is devoted to the various problems the speaker faces in adapting his material to his audience. The unit on details of delivery reduces the corresponding section in *Public Speaking* by one-third, combining four chapters into two. An entirely new and thoroughly scholarly chapter on voice and speech with a number of excellent exercises replaces a somewhat elocutionary chapter on voice training. Parliamentary procedure, neglected in the old book, receives compact treatment in a very useful two-page chart prepared by Professor S. L. Garrison of Amherst College. A concise index of six pages completes the book.

The reviewer notes with pleasure several significant improvements: (1) *Speech-Making,* a far more attractive book inside and out than *Public Speaking,* is printed in much clearer type. (2) The new book, by eliminating the local color and tradition of the Cornell campus, avoids the provincialism of the old one. (3) Psychology, though still fundamental, has been more completely adapted to students of rhetoric. (4) Large topics are discussed in several short chapters, instead of in single chapters too long for advantageous use.

The wholly admirable chapters on conversational quality in *Public Speaking,* which surely may be said to date a period in public speaking education, are even more effectively presented here. The commendable practice in the old book of supplying a wealth of excellent illustrations has been carried even further in the new. The thoroughly revised analysis of persuasion will be indispensable to all students of rhetoric. In spite of extended consideration of principles, the book never becomes theoretical: it always deals with practical speaking situations which any speaker must expect to face.

Professor Thomas's chapter on voice and speech displays remarkably good sense in avoiding the specialized problems of the speech pathologist on the one hand and those of the phonetician on the other. Written for the person interested in speeches rather than in "speech," it escapes the hazard of requiring a uniform standard, yet insists upon the desirability of speech improvement. Nowhere else can one find such a concise informative treatment of this essential topic.

Professor Winans disarms the critic who is disappointed that *the occasion*

receives less complete consideration than does *the audience* by saying: '. . . I find that brief, dogmatic discussion and scanty illustration of after-dinner speeches, occasional addresses and the like are rather more likely to be misleading than helpful. . . .' Let us hope that Professor Winans will soon complete his companion volume concerned with *the occasion*. Let us also hope that he will give us the benefit of his "notes for a preface" by incorporating them into an article on the philosophy of teaching public speaking, for some future issue of the QUARTERLY.

WILBUR E. GILMAN, *University of Missouri*

Pressures on the Legislature of New Jersey. By DAYTON DAVID MCKEAN. New York: Columbia University Press, 1938; pp. 251. $2.75.

"This is intended as a realistic study of politics in *one* American state, a study of the actual forces that produce legislation." So Professor McKean announces the purpose of his Columbia doctoral dissertation. In nine chapters he discusses the following topics: 1. The Background: Something of New Jersey and Its People; 2. The Political and Legal Background; 3. Interests Represented by the Groups before the Legislature; 4. The Internal Structure and the Interests of Seven Groups; 5. Pressures on the Legislature from other Branches of the State Government; 6. Group Pressure and Party Pressure: The Adoption and Repeal of a Sales Tax in New Jersey; 7. Methods Used by Pressure Groups; 8. Factors Determining the Effectiveness of Groups; 9. Conclusions.

This admirable book is not the work of a library-chair political scientist. For several years while he was director of debate at Princeton Mr. McKean served as a member of the New Jersey Assembly.

For students of debate and discussion *Pressures on the Legislature of New Jersey* is a valuable reference work. It contains excellent source material on such varied topics as: Unicameral *vs.* Bicameral Legislatures, Sales Tax, Lobbying, and Reorganization of State Governments.

Perhaps the most interesting chapter for the student of rhetoric is the one dealing with Methods Used by Pressure Groups. Professor McKean asserts: "Today, groups are coming more and more to understand and to use as a basis for all their other work, the techniques of propaganda perfected at the time of the World War." The tremendous scope of the propaganda method is realized when one notices that the author touches upon the pressure activities of more than one hundred groups.

H. F. HARDING, *George Washington University*

A Study of Those Who Influence and of Those Who Are Influenced by Discussion. Teachers College, Columbia University Contributions to Education, No. 748. By RAY H. SIMPSON. New York: Bureau of Publications, Teachers College, Columbia University, 1938; pp. 89. $1.60.

There is no universal agreement on what constitutes an effective speech nor do authorities agree on who is an effective speaker. We may doubt, also, if any large group of experts could agree on the exact degree of the effectiveness of discussion. Perhaps because the discussion method is not encumbered with the accumulated inertia of the ages as are the more widely recognized speech forms, some workers in the new field have not felt defeated before they

started and have plunged in to analyze, albeit imperfectly, the effectiveness of discussion.

Any attempt, therefore, to determine the effectiveness of discussion deserves commendation—and when it appears to offer some creditable answers to the problem, as does this study, it is doubly deserving.

Simpson, using 185 college women, of whom 24 were controls, first tested all of them as to their individual opinions—as indicated on a linear scale—on current controversial educational, economic, political and social issues. Five days later, in groups of four, the subjects held discussions on the topics. Five days later, a second individual opinion was elicited. What now was the opinion of each individual? Had there been a shift in the opinion? If so, how much in terms of units on the scale? What members of each discussion group changed most? What members least? What member in the group most strongly influenced the others? What member least strongly?

For each individual, the answers to the above questions were considered against her I.Q., semester grades, personality ratings, classmate's ratings of likability, religion, number of children in family, and twelve other items. On these bases, Simpson concluded that ranks in verbal and mathematical ability and radicalism tests and effectiveness is discussion showed statistically reliable correlations; that Jewish, then Protestant and, finally, Catholic students, in that order, were more influential in discussion groups; that persons most desired as friends by others were most influential in discussion; that single children tended to be more influential than those with siblings; that those who are most influential are themselves least influenced by discussion.

I recommend this pioneering work to all students and teachers of Speech. It will be, I hope, but one of an increasingly large number of needed studies to be made by Simpson, and others, in the discussion field.

LYMAN JUDSON, *Kalamazoo College*

Argument. By HAROLD F. GRAVES. New York: The Cordon Company, 1938; pp. xxiv + 336. $1.90.

The title of this book is less accurate than its subtitle—"Deliberation and Persuasion in Modern Practice." For although it integrates discussion, argument, and persuasion, the last named is its subject. Discussion is presented as a prelude to argument: both are made ancillary to persuasion. All the traditional topics of argumentation are included—analysis, investigation, evidence, inference, briefing, composition, refutation, a chapter on discussion as an investigating technique. But those who revere the utility of contrasting logic with psychology, reason with emotion, must recede here before the less artificial view of an organic process. Initially, deliberative and persuasive arguments are differentiated; they are realigned slightly so that the former aims only to stimulate critical reflection, the later to effect belief or action (which are merely quantitatively different stages of behavior). Since, however, the distinction is on the basis of purpose solely, overlapping is admitted; and in such chapters as those on interestingness and convincingness argument and persuasion are blended, just as they will be blended when the student encounters and employs them in the modern world.

The word *modern* epitomizes the merit of this book. The approach is modern in the sense that it is realistic. Here we find vigorous demonstration

of the social, cooperative nature of the persuasive mechanism, which can become efficient only through the coordination of individuals and forces and through a composite plan, the scope of which comprises all written and spoken mediums of expression. The expository method is modern in the sense that it is copiously illustrative. It teaches inductively by instance; although abstract principle or definition is usually stated first, concrete examples, substituting for expansion, bring the tenet or term into vivid focus. And these examples are not academically derived: they are plucked from active controversies of the day—moreover, from those in which student interest, already brisk, need not be created or motivated.

Most teachers of speech will regret that in this book there is no treatment of persuasive *manner*. And justifiably: for who can deny that the effectiveness of implication, for example, is intimately linked with direction of melody? Some teachers of speech will miss favorite terminology, will regret that since discussion, argument, and persuasion are compounded rather than aggregated, there are at times jumbled rather than sharply etched impressions. Ramifications of its dicta will have to be pursued, it is true. But students will learn from it, for in it applied logic-psychology comes alive and lives.

J. CALVIN CALLAGHAN, *Lehigh University*

Discussion Methods Explained and Illustrated. By J. V. GARLAND and CHARLES F. PHILLIPS. New York: H. W. Wilson Company, 1938; pp. 330. $1.25.

This volume has two aims: first, to offer a brief explanation—either an extract or a condensation from the publications of one or more of the fourteen listed writers in the field of discussion—of each of several discussion methods; second, to follow each explanation with stenographic reports of an actual discussion illustrating the particular method. In my opinion, the explanations are so incomplete that a student would be forced to consult the original sources quoted. Aside from the explanations, the value of the approach made in this book must rest on the reader's opinion of the value of reducing to static type a dynamic living discussion for the purpose of using such material either as a sample of procedure or as a quotable argumentative source.

Part III of the book, dealing with "Radio Discussion" would lead one to believe that this is a distinct "method." The authors disclaim this, however, by saying that "All kinds of discussions may be and are broadcast." Obviously, the section is incorrectly titled.

Two appendices contain quoted material concerning the duties of discussion leaders, and references to some additional types of discussion; there is no accompanying illustrative material.

I cannot say that this book is an original, valuable, and needed contribution in the field of discussion. LYMAN JUDSON, *Kalamazoo College*

The State Sales Tax. Compiled by EGBERT RAY NICHOLS, MARIAN MURRAY NICHOLS, and EGBERT RAY NICHOLS, JR. New York: the H. W. Wilson Company, 1938; pp. 397. The Reference Shelf Series, vol. 12, no. 3, $1.25.

Few subjects of current interest deserve more than this one a collection of materials, because published matter on the sales tax is extremely scattered and often inaccessible, much of it having appeared in trade journals and in

the reports of state taxing authorities. Such material as there is, for example, on the administrative difficulties of a sales tax is reprinted here.

The present reviewer found, on looking over existing materials on the sales tax some years ago, that good pro-sales tax arguments were hard to find. The editors of this volume seem to have had the same experience, though they have trotted out all the arguments that there are.

In addition to the usual brief and bibliography, this book has a large folded chart glued into the back cover which shows at a glance the sales taxes and sales tax experience of the states as of July 1, 1937.

The compilation was apparently prepared primarily for the high-school debaters of Texas, and the editors felt, for that reason, that some material had to be included on taxation in general, its principles and some of its forms, as background. This material is sound enough and harmless enough, but most of it is pretty thin.

DAYTON D. MCKEAN, *Dartmouth College*

Anglo-American Agreement. The Reference Shelf, Vol. 12, No. 4. Compiled by H. B. SUMMERS. New York: H. W. Wilson Co., 1938; pp. 374. $.90.

Dictatorships vs. Democracies. Supplement to *Anglo-American Agreement.* The Reference Shelf, Vol. 12, No. 4. Compiled by H. B. SUMMERS and R. E. SUMMERS. New York: H. W. Wilson Co., 1938; pp. 109. $.75.

British-American Alliance. Edited by E. C. BUEHLER. New York: Noble and Noble, 1938; pp. viii+389. $2.00.

The range of Mr. Summers' book is extensive, covering in twelve chapters and over a hundred excerpts from articles, such topics as "The World Since 1914," "The Situation in Europe Today," "The Far East," etc. Conceptual anarchy is prevented by prefacing each section with a straightforward "Discussion" and illustrating some of its major points by short excerpts. As in others of the Reference Shelf series, the compiler works on the principle that the longer the bibliography, the better it is. Except for a line of explanation on a few of the books, there is no annotation for the approximately 500 items listed in the bibliography. I should judge that a bibliography of 5 to 10 well-selected books and of 30 to 50 well-selected articles, each followed by half a page of interpretation and criticism would be more useful and less anesthetizing to high school debaters. The Supplement brings the material on rapidly changing events down to Nov. 15, 1938.

Mr. Buehler's book is more intensive. It contains 19 articles from current publications, almost all of them directly on the subject of an alliance. A new and helpful feature, "Facts and Comments," explains in a few expository sentences various items which have a bearing upon a just interpretation of the issues. The briefs are too loosely constructed, and also are so long that the patterns lack "high visibility." The bibliography is more skillfully constructed than Mr. Summers'.

Both of these books can be profitably used by debaters, for Mr. Buehler has selected articles which bear directly upon the question, and Mr. Summers has given over about two-thirds of his selected readings to background and impinging material.

FREDERICK W. HABERMAN, *Princeton University*

IN THE PERIODICALS

EVANS, DINA REES: "Problems of Teaching Drama in the High School." 3-8.
MENCHHOFER, J. D.: "Cause and Cure of Stage Fright." 9-11.
HUNTER, ARIA D.: "Pronunciation." 13-14.
GREAVES, HALBERT: "The Discussion Conference in Operation." 15-16.
Western Speech, III, No. 1, November, 1938.

With this issue, the official publication of the Western Association of Teachers of Speech, has graduated from the status of a 10 or 12-page bulletin to a magazine format of 33 pages.

Evans asserts that the major problem of teaching dramatic art in the high school is not one of methods, equipment, or plays, but of underlying educational philosophy. The new curriculum, she points out, is society centered. The problem is how to make the child an integrated, well-adjusted, socially effective personality. To meet this problem, says Dr. Evans, there is no educational activity more valuable than dramatic art, with its rich vicarious experience and its realistic introduction to problems of adult life—provided we can overcome the emphasis on profit and professional training, and base our teaching of drama on the newer educational philosophy of individual development through creative experience.

Menchhofer discusses three lines of attack on the problem of stage fright —thorough preparation, correct mental attitude, and control of physical activity.

Hunter outlines some techniques she has used to stimulate a desire for and to work toward correct pronunciation among pupils in her classes at La Junta High School in Colorado.

Greaves summarizes the use of discussion conference technique in the convention of the Associated Utah Speech Teachers, October 13 and 14, 1938.

HARRINGTON, JOHN P.: "The American Indian Sign Language." *Indians at Work*, V, No. 7, March, 1938, 8-13; V, No. 11, July, 1938, 28-32; and V, No. 12, August 1938, 25-30.

A staff member of the Smithsonian Institution presents an illustrated description of the Indian sign (or gesture) language, which reached its highest development on the western plains of North America where tribes speaking fifteen or twenty diverse languages were jumbled together as buffalo hunters. This sign language, says Mr. Harrington was based directly on spoken utterance, and was analogous to the ideographic writing of the Chinese by which people speaking different languages or dialects could understand each other.

I. RHETORIC AND PUBLIC SPEAKING

THONSSON, LESTER: "Discussion and Debate." 7-8.
DONNELLY, FRANCIS, S. J.: "The Art of Diction." 13-14.
Emerson Quarterly, XIX, No. 1, December, 1938.

Discussion and debate, according to Thonssen, are two aspects of the same problem The function of the former is to explore a subject in order to discover a "specific and defensible proposal;" the purpose of the latter is to provide opportunities for giving "concrete expression to reasonable convictions." From both exercises, properly guided and supervised by the teacher, the student may acquire habits that will be of genuine social value, for example —a willingness to consider viewpoints other than his own; a willingness to accept conclusions to which the evidence fairly points; an ability to recognize when a conclusion is sound enough to warrant an appropriate action. The real threat to the integrity of the subject, he warns, is a "glorification of techniques at the expense of a search for reasonable conclusions."

Dr. Donnelly, in his inimitable style, offers practical advice on the acquisition of a vocabulary for reading, speaking and writing.

DOMIS E. PLUGGÉ, *Hunter College*

EMENY, STUART: "Babel or Basic." *Good Speech*, XLI, No. 3, October–December, 1938 (London), 74-76.

The author makes a plea for the study of Basic English. Aside from its importance as a medium of intercourse with people of foreign tongues, it would be an effective means, he argues, in making science and learning clear to every man. Scientific men, men of religion, business men, and politicians employ more and more a language of their own, a language which is unintelligible to the man in the street. Basic English, he concludes, may be "the answer to the cry for a second language designed for the needs of radio, talking pictures, and intellectual transport." Furthermore, Basic English "may keep us from being overcome by the Babel we are building for ourselves out of our own English language."

D. E. P.

LUNDHOLM, HELGE: "Mark Antony's Speech and the Psychology of Persuasion." *Character and Personality*, VI, No. 4, June, 1938, 293–305.

The author contends that appeal to submission is a less effective method of persuasion than either an appeal to rational considerations or to emotional impulses other than submission, and illustrates the argument by analyzing the speeches of Brutus and Antony over the body of Caesar (Shakespeare's *Julius Caesar*, Act III, Scene 2). Brutus depended on the psychological picture of himself as the dominating, dignified leader; and failed. Antony succeeded by keeping himself out of the picture and awakening the assertive impulse of the audience: (a) by guiding them in rational consideration to conclusions of their own, (b) by thwarting repeatedly the impulses he has stirred in them, and (c) by continually using irony.

II. DRAMA

WADE, ROBERT J.: "The Model Stage and Set." 7–8, 30.

DIXON, DONALD, and MALONEY, MARTIN: "The Tricks of the Trade." 11, 28. *Players Magazine*, XV, No. 2. November–December, 1938.

Wade explains the value of the model stage and its use in modern dramatic productions.

The article by Dixon and Maloney gives suggestions for handling certain

unusual and miscellaneous problems in makeup, such as, simulating scars, building up parts of the fact, representing various nationalities, etc.

DOMIS E. PLUGGÉ, *Hunter College*

SETON, MARIE: "Television Drama." 878–885.
LARKIN, OLIVER: "Air Waves and Sight Lines." 890–896.
Theatre Arts Monthly, XXII, No. 12, December, 1938.

Seton describes the unique experiment in television that has been conducted at Alexandra Palace in London during the last two years.

Larkin uses the Smith College production of Archibald McLeish's *The Fall of the City* as a basis for discussing the relative merits of radio and stage as media for dramatic presentation.

D. E. P.

"To Architects: Stop! Look! Listen!" *Theatre Arts Monthly*, XXIII, No. 1, January, 1939, 67–71.

The article contains a variety of valuable suggestions by fifteen artists and technicians pertaining to theatre construction.

D. E. P.

FIRKINS, YVONNE: "Stagecraft for School and Community Players." *The Curtain Call*, X, No. 3, December, 1938, 18–20.

The author gives general hints for attacking the various problems involved in amateur play directing.

D. E. P.

FIRKINS, YVONNE: "Stagecraft for School and Community Players." *The Curtain Call*, X, No. 4. January, 1939, 18–20.

The author suggests methods for providing simple and inexpensive stage settings for dramatic groups who have inadequate equipment and limited means.

D. E. P.

LENORMAND, H. R.: "Propaganda in the Theatre." *Drama*, XVII, No. 3, December, 1938 (London), 35-37.

The author deplores the injection of propaganda into the theatre. He is not, however, opposed to the artists's denouncing or praising his own times. He insists that the artist should do so only as an artist, as a free agent, and not as a servant of some political party or power.

D. E. P.

III. VOICE SCIENCE AND PHONETICS

NEGUS, V. E.: "Evolution of the Speech Organs of Man." *Archives of Otolaryngology*, XXVIII, No. 3, September, 1938, 313–328.

The author of *The Mechanism of the Larynx* describes briefly the evolution of the speech organs of man to show that they were developed primarily for purposes other than speech. There is no doubt, he says, that in evolution of the race, intelligence progressed ahead of speech; but that when the necessity for speech arose, man found himself adequately equipped with a mechanism for vocalization. The use of this mechanism to exchange ideas with

other men gave increased impetus to the development of intellectual power. In primitive man it may well be supposed, says Negus, that the lungs were of greater capacity than in modern man, the larynx bigger, vocal cords longer and possessed of sharper edges, pharynx smaller, and nasal cavities larger with larger turbinal bodies. Oral cavity was roomy, cheeks and lips well formed, larynx well separated from soft palate, and closure of nasopharynx efficient. The voice of primitive man, therefore, was probably stronger, more harsh, and less variable in its quality, than the voice of modern man. Primitive man had all the physiological requirements of the speech of modern man, but too low an intelligence to use it, says Negus.

HOLBROOK, RICHARD T.: "X-Ray Studies of Speech Articulations." (Arranged by Francis J. Carmody). *University of California Publications in Modern Philology*, XX, No. 4, November 12, 1937, i–viii and 187–238.

Mr. Carmody has arranged and explained tracings from x-ray films and descriptive notes of experiments conducted by the late Professor Holbrook on the formation of vowels in English, French, Spanish, Russian, Polish and German. His work included studies of influence of pitch on articulation; influence of head tilt on articulation; influence of jaw opening on articulation; formation of fricative consonants; and complete analysis of [ɑ], [ɔ], and [o].

Mr. Carmody feels that definite conclusions from the study of consonants would be unjustified without additional material; but points out that the films show great variability of tongue position for consonants and that the secret of their formation lies rather in mode of contact between tongue and palate and in several aspects of shape and length of pharynx and larynx.

The main conclusion he has drawn from the experiments is that the traditional vowel "triangle" is correct in principle but in error for certain details. " . . . it was found that most articulations fell on a single set of three lines which form three sides of a quadrilateral. In English, with [æ] and [ɑ'], the figure closely resembles a triangle; but in any event the traditional triangle was in error with respect to the back vowels, where undoubtedly the line slopes from low back to high middle position."

BARTHOLOMEW, WILMER T.: A Survey of Recent Voice Research." *Music Teachers National Association, Proceedings for 1937*. Thirty-second Series, 1938, 115–138.

This paper (1) reviews the more significant studies in voice science from the time of Helmholtz and Garcia, including the work of the Bell Laboratories, the Seashore group of Iowa, the vowel researches of Miller, Stumpf, Crandall, Scripture, et. al., and the physiological investigations of such workers as Russel, Metzger, and Dodds and Lickley; (2) attempts to synthesize from available material a picture of how the vocal apparatus probably works; and (3) suggests certain changes in traditional teaching methods. Although the author speaks from the viewpoint of singing teachers, much of the material is important for speech teachers as well. In the pedagogic suggestions particular emphasis is given to the difference between the psychological imagery which voice teachers use and the actual physical facts of tone production, with a warning that the use of such imagery to explain physiologic and acoustic phenomena is unreliable and even false. A representative bibliography is appended.

WILSON, GEORGE P.: "American Dictionaries and Pronunciation." 243–254.
ZIPF, G. K.: "Phonometry, Phonology and Dynamic Philology: An Attempted Synthesis." 275–285.
American Speech, XIII, No. 4, December, 1938.

Wilson criticizes vigorously some of the phonetic inadequacies of American dictionaries as represented by Funk and Wagnall's *New Standard Dictionary* and the Merriam Company's *Webster's New International Dictionary*. These works, he says, though the best of their kind, (1) do not always give the most widely used pronunciations, (2) sometimes distort common pronunciations, (3) misrepresent pronunciations of place names, (4) give inadequate treatment to Southern pronunciation, (5) use unscientific phonetic alphabets.

Zipf discusses the relations of phonometry, phonology and dynamic philology in their contributions to the study of phonemic variations. He points out that these three branches of linguistic science are in very considerable agreement as to the presence of norms for certain classes of sounds, and refers especially to the techniques and findings of Eberhard and Kurt Zwirner at the Kaiser Wilhelm Institute für Hirnforschung at Berlin–Buch, which tend to support the assumption of a Gaussian distribution in sound change.

MOORE, PAUL: "Motion Picture Studies of the Vocal Folds and Vocal Attack." *Journal of Speech Disorders*, III, No. 4, December, 1938, 235–238.

Pictures at the rate of 120 frames per second show that laryngeal movements preparatory to vocalization are very complex, and that the so-called stroke attack involves more constriction in the superior laryngeal musculature than the breathed or the simultaneous attacks. Edgerton (M.I.T.) stroboscopic pictures exposed less than a millionth of a second show that the vocal lips perform a complex wave-like vibratory movement. The wave starts with an opening between the anterior sections of the lips and progresses poteriorly as the folds separate. The closing phase starts from the arytenoids and progresses anteriorly to the thyroid cartilage. Thus, the glottis remains open longer anteriorly than posteriorly. It seems likely that the cords must vibrate in phase rather than alternately.

CHARLES H. VOELKER, *State University of Iowa*

ANSBERRY, MERLE: "Auditory Threshold of Unpleasantness in Normal and in Hard of Hearing Subjects." *Archives of Otolaryngology*, XXVIII, No. 6, December, 1938, 954–958.

The range of usable, enjoyable sounds for the person with subnormal acuity is limited not only by a higher threshold than that for the individual with normal hearing, but also limited by a lower level of unpleasantness as intensity of sound is increased.

ANONYMOUS: "Recent Research on Speech." *The Journal of the American Medical Association*, CX, No. 20, May 14, 1938, 1676.

A brief reference to some high points in recent scientific work on breathing and vocal pitch, intensity, rate and quality in speech, with mention of some of the equipment and methods used.

WEVER, ERNEST GLEN: "The Width of the Basilar Membrane in Man." 37-47.
COVELL, W. P.: "The Peripheral Endings of the Cochlear Nerve." 63–67.
HUGHSON, WALTER: "The Inner Ear from an Experimental and Clinical Standpoint." 68–77.
HULKA, JAROSLAV. H.: "A Masker for Bone Conduction Tests." 153–165.
KOBRAK, H. G.: "Experiments on the Conduction of Sound in the Ear." 166-175.
MCGREGOR, GREGOR: "Comparative Anatomy of the Tongue." 196-211.
Annals of Otology, Rhinology, and Laryngology, XLVII, No. 1, March, 1938.

MILLER, DAYTON C.: "Concussion Sound Waves from Large Guns in Action." *The Laryngoscope*, XLVIII, No. 10, October, 1938, 720-723.

MM. G. CANUYT, GUNSETT ET GREINER: "La Méthode des coupes radiographiques (Tomographie ou Planigraphie) appliquée a l'Etude de la Phonation." 133-152.
M. NADOLECZNY-MILLIOUD ET R. ZIMMERMAN: "Catégories et registres de la voix." 155-162.
COTTON, JACK C.: "Étude quantitative de la résonance thoracique." 165-167.
JELLINEK, AUGUSTA: "L'emploi des appareils électro-acoustiques dans les exercices de rééducation auditive." 169-182.
Revue Française de Phoniatrie, 6e Année, No. 23, Juillet, 1938.

VOELKER, CHARLES H.: "Loudness Intonation in English." *Le Maître Phonétique*, 30th Series, No. 62, Avril-Juin, 1938, 21-22.

Thirty-eight cases are reported where a voluntary effort, on the part of college students, to *increase* intensity for clarity of meaning, resulted in, on the contrary, a *decrease* of relative intensity. When the use of duration intonation, that is, prolonging the vowel of the accented syllable of the emphasized word, was superimposed on this usage, the defect was remedied. Demonstration laboratory equipment was employed as the teaching device.

IV. PSYCHOLOGY OF SPEECH

GOODENOUGH, FLORENCE L.: "The Use of Pronouns by Young Children." *Journal of Genetic Psychology*, LII, Second Half, June, 1938, 333-345.

Goodenough studied the use of certain pronouns in the spontaneous conversation of 203 children in the nursery school and kindergarten at the University of Minnesota, Institute of Child Welfare. Records were made of the speech of each child when he was playing by himself with an observer present and when he was playing with other children. Although the total number of pronouns shows little change with age or sex after the age of three years, it was found that pronouns of the first person singular were used more frequently during play with other children than when the child was alone with an adult, and that third person pronouns showed the opposite trend. Pronouns of the third person plural with personal antecedents were rarely used, and neuter pronouns of the third person singular were found to decrease in use as age advanced. In developmental aspects of pronoun usage sex differences favored the girls. In general, the study showed that immediate situation has an important effect on form and content of speech, and that developmental changes

in conceptual thinking and social drives which lie back of verbal expression are more important than formal grammatical analysis in studying the speech of children.

ZIPF, GEORGE K.: "Homogeneity and Heterogeneity in Language; In Answer to Edward L. Thorndike." *The Principia Press, Inc.* (Reprinted from *The Psychological Record*), II, No. 14, October, 1938, 347-368.

This is the latest of a series of controversial articles by Dr. Thorndike and Dr. Zipf regarding the significance of the relationship between the frequency with which certain words are used in a given sample of writing and the variety of words used—that is, the number of words occurring any given number of times. There is also considerable discussion of the most reliable formulae for determining that relationship. Dr. Thorndike is skeptical of attaching any deep linguistic or psychological importance to the relationship, at least on the basis of present data. Dr. Zipf believes that it may be indicative of a certain equilibrium in language between frequency and variety. V. A. A.

DAVIS, THOMAS K.: "Sounds in Language." *The Journal of Nervous and Mental Disease.* LXXXVIII, No. 4, October, 1938, 491-499.

The author presents a theory of onomatopoetic values of language. He believes that all first sounds of primitive peoples were modes of behavior expressive of emotional tensions. Sounds of throat formation, he says, were in the main associated more inherently with visceral processes, and lip sounds with less stirring external phases of behavior. This primitive physiology is responsible for the connotative or "personality" value of sounds, and is still discernible in a fair percentage of the words of which a language is made.

WOODS, WILLIAM L.: "Language Study in Schizophrenia." *The Journal of Nervous and Mental Disease,* LXXXVII, No. 3, March, 1938, 290-316.

This is a study of the relationship between the form of language in psychoses and the quality of thought, based on verbatim reports of conversations of one hundred and twenty-five patients at the Iowa State Psychopathic Hospital over a period of years. The author believes that though in the past great stress has been placed on changes in language structure (e.g., condensations, neologisms, word salad, and stereotype) which develop in accordance with deterioration of thought, a fact of greater importance is the preservation of adult language structure as a facade to conceal the regression of thought to a simpler level. He finds four general characteristics of schizophrenic language:

(1) Poverty of precise, crystallized, ideational thought, evidenced by substitution of physical for the more elusive psychological environment and by vagueness and platitude of statement, (2) varying degrees of egocentricity, (3) eccentric and bizarre use of metaphor, (4) an easy slipping from one category to another.

SHERMAN, MANDEL: "Verbalization and Language Symbols in Personality Adjustment." *American Journal of Psychiatry,* XCV, No. 3, November, 1938, 621-640.

". . . language is the chief aid to personality adjustment. The overt nonverbal adjustment reactions which allow an infant and young child to relate

himself to others are replaced to a large extent by linguistic activity. In various neurotic and psychotic disorders a skilled observer may be able to detect personality disturbances long before they may show themselves by distortions of overt activity. Difficulties arise, however, in the attempt to make diagnoses from observations of language alone because the verbal responses may not give a true picture of the individual's personality."

GRANT FAIRBANKS, and WILBERT PRONOVOST: "Vocal Pitch During Simulated Emotion." State University of Iowa. *Science*, 88, October 21, 1938, No. 2286, 382-383.

This reports a study of pitch during simulated emotion, in which an attempt was made to measure the degree of simulation. The distribution of pitches used, the median pitch, and the rate of pitch change in tones per second are given for each of several emotions. Distributions comparing an effective and an ineffective actor are indicated graphically. It is not clear from the article how the curve for the "distribution of pitches" was determined, for such a terminology indicates series of distinct pitches. This is definitely not the usual case with speech, especially not with that of actors. The study is a worthy contribution. GORDON E. PETERSON, *Louisiana State University*

V. SPEECH PATHOLOGY AND CORRECTION

GREENE, JAMES SONNETT: "Psychiatric Therapy in Dysphemia and Dysphonia: Stuttering, Psychophonasthenia, Aphonia, Falsetto." 615-631.

VOELKER, CHARLES H.: "Rhinophonia Macrostaphyla." 659-665.

Annals of Otology, Rhinology, and Laryngology, XLVII, No. 3, September, 1938.

Dr. Greene believes that stutterers and those individuals suffering from so-called functional dysphonias, including psychophonasthenia, aphonia, and falsetto voice, all demonstrate neurotic anxiety of one form or another—"They are neurotics of the sympathicotonic type . . . characterized by a constant state of nervous tension." In the case of stuttering the writer believes that the neuropathic diathesis out of which it arises is a hereditary trait that manifests itself as a disturbance in some stabilizing mechanism, probably a hypothalamic involvement. Out of this predisposition actual stuttering develops as a result of emotional shock or unfavorable environmental influence. The several kinds of dysphonia are rooted in various forms of conversion neuroses in which personality maladjustment is translated into a physical dysfunction. For these reasons Dr. Greene strongly recommends that in the case of all of these disorders, including stuttering, psychiatric therapy should accompany or precede whatever local therapeutic measures are undertaken.

Voelker discusses the etiology and treatment of those cases of enlarged velum in which laryngological diagnosis does not indicate surgery but in which the enlargement results in excessive nasalyzing of speech sounds. V. A. A.

THORPE, LOUIS P.: "Psychological Mechanisms of Stammering." *Journal of General Psychology*, XIX, July, 1938, 97-109.

The purpose of this study was to report some findings and tentative conclusions based upon case study researches of what appeared to be *psycholog-*

ically motivated forms of serious stammering in adults. The author proceeds upon the thesis that functional stammering, that for which no discoverable physiological cause exists, is not primarily a speech defect, but is rather an overt symptom of personality maladjustment of the neurasthenic type. The stammerer is a neurotic and his neurotic behavior may arise out of a state of antagonism between basic egoistic and altruistic motives or drives. That is, one or the other of these basic motives has been thwarted and the individual unwittingly adopts the stammering symptom in an effort to solve his problem, to satisfy his thwarted need.

No lasting cure can be effected, the writer holds, until the underlying emotional insecurity has been relieved and the entire personality reorganized. This is attained through psychological and bodily relaxation, easing of tensions arising out of the individual's conscious attempts to keep from stammering (for which the Dunlap negative practice principle of voluntary stuttering is recommended), and redirecting the psychological attitudes of the stammerer.

V. A. A.

MADDOX, J.: "Studies in the Psychology of Stuttering, VII: The Role of Visual Cues in the Precipitation of Moments of Stuttering." *Journal of Speech Disorders,* 3, June, 1938, 90-94.

It is a common enough observation that when stutterers undertake any type of treatment, that the immediate reaction is that the stuttering gets worse. Maddox has studied one factor in this objectively. He found, "The results of this study show that frequency of stuttering was significantly increased when the stutterer observed himself in a mirror while reading orally." The actual difference between ordinary reading and mirror reading was almost twelve times the standard error.

C. H. V.

JOHNSON, WENDALL: "The Role of Evaluation in Stuttering Behavior." *Journal of Speech Disorders,* 3, June, 1938, 85-89.

This defines the semantic aspects of the mental hygiene approach to the treatment of stuttering. It differs from some mental hygiene approaches which attempt to correct everything except the stuttering speech. This approach assumes that stuttering is the problem and attacks that problem directly. It is particularly well adapted for the handling of adult college stutterers.

C. H. V.

BROWN, SPENCER F.: "The Theoretical Importance of Certain Factors Influencing the Incidence of Stuttering." *Journal of Speech Disorders,* 3, 1938, 223-230.

A physiological reason for the relationship between the occurrence of stuttering and: speech sounds, parts of speech, syllable accent, and word position, is given. It is also believed that, psychologically, stuttering occurs in relation to semantic prominence and conspicuousness.

C. H. V.

EISENSON, JON and WINSLOW, C. N.: "The Persevering Tendency in Stutterors in a Perceptual Function." 195-198.

RUTHERFORD, B. R.: "Speech Reeducation for the Birth Injured." 199-206.

MILISEN, ROBERT: "Frequency of Stuttering with Anticipation of Stuttering Controlled." 207-214.

WEISSMAN, SIDNEY M.: "Courses in Speech Pathology and Correction in the American Medical Colleges." 215-222.

Journal of Speech Disorders, III, No. 4, December, 1938.

Eisenson, in a previous paper, has found the perseverating tendency in stutterers in sensori-motor tasks, and now reports it a perceptual function. These papers show that the stutterer is unable to adjust his speech organs to the production of the various sounds in the stream of speech. Here is a nice comparison between stuttering phonetics and animal phonetics.

Rutherford notes the interesting point that stuttering is much more frequent among spastics than in the general population. If speech starts in a spastic child before two years of age, he says, our prognosis should be that the speech will not be defective. As usual, female spastic speech is easier to correct than male. The author points out that if the lesion responsible for the crippled physical condition is responsible for the speech defect, then heredity seems to be a factor of lesser importance.

Milisen points out that before a purely psychological basis for stuttering can be accepted, it must be explained why stutterers do not stutter each time they fear or anticipate stuttering and why they often stutter when there is no anticipation of stuttering. It is very important that stutterers are more likely to stutter when they anticipate stuttering than when they do not anticipate it.

In Weissman's study the most important item is that, of all the seventy-five medical schools in the United States, only Rush Medical College gives a course in Speech Defects. This course is given by Dr. Elmer Kenyon in the Departmen of Otolaryngology. C. H. V.

The Journal of Speech Disorders, III, No. 4, December, 1938, also contains the following articles:

BROWN, SPENCER F.: "The Theoretical Importance of Certain Factors Influencing the Incidence of Stuttering." 223-230.

GOLDSTEIN, MAX A.: "The Otologist and the Speech Pathologist." 231-233.

BLEUMEL, C. S.: "Sundry Speech Disturbances." 243-245.

NEWHART, HORACE: "Hearing Deficiencies in Relation to Speech Defects." 247-252.

TILLEY, HERBERT: "Some Clinical Aspects of Vocal Cord Inaction." 355-369.

KERRIDGE, PHYLLIS M. TOOKEY: "The Administration of a Hearing Aid Clinic." 370-385.

Journal of Laryngology and Otology, LIII, No. 6, June, 1938.

Tilley discusses "those not infrequent cases in which hoarseness, or some less definite alteration of the voice, has been found to be due to an inactive but otherwise normal vocal cord, which could not be traced to a comparatively gross lesion involving the origin, course, or distribution of the corresponding recurrent laryngeal nerve."

Kerridge discusses problems encountered in conducting a clinic for hearing difficulties at University College Hospital, London.

CRITCHLEY, MACDONALD: "'Aphasia' in a Partial Deaf-mute." *Brain,* LXI, No. 2, June, 1938, 163-169.

The author describes a case of deaf-mutism which gives some support to Hughlings Jackson's surmise that disease of some part of the brain might cause a deaf-mute to lose the natural system of signs which have some speech value for him.

ODA, DAIKICHI: "Observations of the Pathology of Impaired Hearing for Low Tones." *The Laryngoscope,* XLVIII, No. 11, November, 1938, 765-789.

LORE, JOHN M.: "Diseases of the Maxillary Sinus and Their Relationship to the Oral Cavity." *The Laryngoscope,* XLVIII, No. 10, October, 1938. 224-237.

DWORETZKY, JULIUS P.: "Modern Concepts of Laryngeal Tuberculosis." 481-501.
MARTIN, ROBERT C.: "Malignancies of the Nose and Throat." 512-521.
ROBB, JAMES M.: "Varix of the Vocal Cord." 522-526.
Annals of Otology, Rhinology and Laryngology, XLVII, No. 2, June, 1938.

VOELKER, CHARLES H.: "Two Surveys of Defective Speech in a Cultural College." *Journal of the American Association of Collegiate Registrars,* 14, October, 1938, 39-42.

"Surveys of speech defects at Dartmouth College show most defects to be dyslalias. There are a substantial number of dysphonia cases. The dysrhythmias and dysphemias have the least occurrence. In the two freshman classes studied, there were found to be no other types of phoniatric cases." Total phoniatric cases: 12.2 to 18.6 per cent. Total without disorders: 81.6 to 87.8 per cent. Dyslalia: 9.1 to 11.0 per cent. Dysphonia: 5.8 to 8.6 per cent. Dysphemia, 2.2 to 3.0 per cent. Dysrhythmia: 2.2 to 2.5 per cent. Some cases had more than one defect.

VI. SPEECH PEDAGOGY

JORDAN, LEAH E.: "The Inexperienced Teacher's Preparation in Play Production." 19-26.
DAVIS, HELEN L.: "Propaganda Enters the English Classroom." 26-31.
MANICOFF, ROSE: "The Effects of Extensive Teacher-reading of Poetry." 50-56.
The English Journal, XXVIII, No. 1, January, 1939.

Jordan discusses problems which the high school director faces in selecting a play; planning its action, costumes, and setting; and conducting rehearsals.

Davis' description of some classroom uses of material issued by the Institute for Propaganda Analysis has suggestive value for teachers of discussion and debate.

Manicoff has found that extensive reading aloud of poetry to her own high school pupils is a definite stimulant of interest in and appreciation of poetry.

NEWS AND NOTES

Please send items intended for this department directly to
Miss Ruth Simonson, Wesleyan College, Macon, Georgia.

The tenth annual convention of the Western Association of Teachers of Speech was held at the Edmund Meany Hotel in Seattle, Washington, November 24, 25, and 26. John L. Casteel, of University of Oregon, presided. Among the programs presented were the following:

GENERAL SESSION

Symposium: SIGNIFICANT TRENDS IN EDUCATION AND THEIR IMPLICATIONS FOR SPEECH EDUCATION

Presiding: Elwood Murray, University of Denver

Modern Educational Trends, F. G. Macomber, University of Oregon

Trends in Adult Education—

Implications of the Growth of Public Forums, Marvin Schafer, Seattle Public Forums

Community Drama, Major Bullock Webster, Organizer of School and Community Drama, Province of British Columbia

SUMMARY: *Implications for Speech Education.* John Casteel, President, W.A.T.S.

CONVENTION THANKSGIVING DINNER

Authentic Indian Dances, Puget Sound and Vancouver Island Tribes, Roger Ernesti, University of Washington

The Tenth Anniversary, W. Arthur Cable, University of Arizona, First President of the Organization

My Years as a Teacher of Speech, Maud May Babcock, Retiring Head of the Dept. of Speech, University of Utah

NEW DEVELOPMENTS IN SPEECH EDUCATION

Presiding: Elvena Miller, Vice-President, W.A.T.S.

Trends in University and College Education, Edward Lauer, University of Washington

Speech in the Elementary Program, Amanda Hebler, Central Washington College of Education

Speech Training in the High School, Oliver Nelson, University of Washington

A Speech Hygiene Program, Margaret Ringer, Medical School, University of Oregon

SPEECH CORRECTION

Presiding: Charles Strother, University of Washington

Bodily Tension in Stuttering (with slides and illustrations)—John Snidecor, University of Idaho, Southern Branch

Stuttering and Cluttering, Margaret Ringer, Oregon Medical School

Kinaesthetic Techniques in Speech Development and Correction, Eugene Hahn, University of Southern California—a Demonstration, Frances Ann Blake and Lucille Engdahl

Cleft Palate—

From a Surgeon's Point of View, Dr. Herbert E. Coe, Children's Orthopedic Hospital, Seattle

From the Point of View of Speech Training—A Demonstration, Frances Ann Blake, Seattle Public Schools

DRAMA

Presiding: Bert Hansen, Montana State College

The Shakespearian Festival, at Southern Oregon, Angus Bowmar

The Washington State Theatre, Burton James, Director

ELEMENTARY EDUCATION

Presiding: Lelia Russell, President Washington Speech Association

Creative Expression—

The Teacher's Challenge, Helen Laurie, Seattle Public Schools

Spontaneous Dramatization in Social Studies, Grade 4a, Delpha Keeton and Fourth Grade Pupils, Seward School

Reappraisal of Choral Speaking, Elizabeth Jenks and children from University Heights School

The Place of Speech in the Public School Curriculum, Roosevelt Bassler, Tacoma Public Schools

FIRESIDE DISCUSSIONS

Radio—W. W. Bird, University of Washington, Chairman. Contributors: Maynard Lee Daggy, Washington State College; Grace Bridges, Portland Public Schools; John Snidecor, University of Idaho, Southern Branch; John Crabbee, College of the Pacific; Glenn Jones, Washington State College; Aimee McConibe, Seattle Public Schools; Donald McLean, Cornish School

Elementary Speech—Amanda Hebler, Director of Training School, Central Washington College of Education, Chairman. Contributors: Emma Stone, Seward School; Helen Laurie, Supervisor of Elementary Education, Seattle; Elizabeth Jenks, Seattle; Mrs. Katherine Grinstead, Principal, Washington School, Tacoma

Rhetoric and Address—A. H. Franzke, Chairman, University of Washington. Contributors: W. A. Dahlberg, University of Oregon; Angelo Pellegrini, University of Washington; Alan Nichols, University of Southern California

Voice Science and Vocal Training—Jack Cotton, Western Washington College of Education, Chairman

Deaf and Hard of Hearing—Maria Templeton, Seattle School for the Deaf, Chairman. Contributors: Sarah Gardner, Georgia Heath, Bonnie Mae Barnett, Irene Short, Helen Northrop

Interpretation—Ottilie Seybolt, University of Oregon, Chairman. Discussion of the Status of Interpretation in the Curriculum, Maud May Babcock

Speech Correction—"Symposium on Stuttering," Charles Strother. Presiding: Alonzo Morley, Brigham Young University. Contributors, Virgil Anderson, Stanford University; Eugene Hahn, University of Southern California; Margaret Peterson, Seattle Public Schools

GENERAL SESSION

Showing of Films on Vocal Activity:

Vocal Cord Activity, Paul Moore, Northwestern University

Vocal Cord Activity, Ralph Pressman, Cedars of Lebanon Hospital

Group Therapy in Speech, Ralph Eckert, San Jose State College

Problems in Connotation, John Snidecor, University of Idaho

Awarding of Prizes for Samuel French Play-writing Contest

In addition to these formal programs were performances of "The Show Boat," playing "Pride and Prejudice," and Cornelia Otis Skinner playing "Edna: His Wife." The following officers were elected for the coming year: Elvena Miller, President, of Seattle Public Schools; Ralph G. Eckert, San Jose State College, Vice-President; and J. Richard Bietry, Los Angeles City College was re-elected Executive Secretary. The Members of the Council: Elementary Level, Miss Louise Robbens, Portland Public Schools; Secondary Level, Charles F. Wright, Beverly Hills High School; Junior College Level, John Snidecor, University of Idaho, Southern Branch; College University Level, Merle Ansberry, Arizona State Teachers College; Past President, John L. Casteel, University of Oregon.

The annual convention of the Central States Association of Teachers of Speech will be held in Minneapolis, Minnesota on April 14, and 15, 1939. The convention theme is to be *Speech in Modern Education.* Teachers of Speech in Minnesota extend to all interested in exploring this question a most cordial welcome.

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The University of Denver conducted its eighth annual Rocky Mountain Speech Conference from February 9, through February 11, 1939. The theme was "Control of the Business Cycle" and included in its program, Intercollegiate Discussion Progression, Intercollegiate Extemporaneous Speaking, and Intercollegiate Oratory.

The chief objective of the conference was to serve as a laboratory for the development and presentation of new speech methods in education. The philosophy underlying the Discussion Progression is that the function of speech is to facilitate warm human relations and social integration on the basis of the best available facts and truth. Various problem phases of progression were discussed, some of which were: *"What is the nature and extent of the problem and its significance?"* and *"What are the most important causes of the problem?"* Panel discussions on these issues were held to place the various viewpoints properly before the group. Several rounds of oratory and of extemporaneous speaking were discussed throughout the entire conference. Discussion debates took place on the solution stage of progress; the first alternative being: *"To what extent should the Federal Government engage in 'pump priming' in attempting to control the business cycle?"* The second alternative of the solution stage of progression being: *"To what extent should there be a return to 'laissez faire' in the relations of government to industry?"* The third alternative being *"To what extent should a policy of socialization of means of production be adopted?"* The most important stage of progression is the action stage, which included panel discussions on *"What, as citizens, will be our program to put into effect the necessary remedies?"*

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Nearly one hundred teachers of speech, representing all levels of instruction in all parts of the state, met at Jefferson City, Missouri, Saturday, October 29, for an all-day session devoted to the discussion of the speech activities program. R. P. Kroggel, state supervisor of speech education, presided. Lloyd W. King, state superintendent of public schools; W. Francis English, Carrollton High School; John Rufi, R. L. Davidson, and Wilbur E. Gilman, University of Missouri; Forrest Rose, Southeast Missouri State Teachers College; Blanche Osborn, Salisbury High School; Robert Cunningham, Joplin High School; and Clifton Cornwell, Northeast Missouri State Teachers College appeared on the program.

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The New Jersey Association of Teachers of Speech held its November meeting at Atlantic City in conjunction with the New Jersey State Teachers' Association. The program was the realization of a long felt wish of the Association. Speech education took its rightful place among the other disciplines. So writes their president, Ruth H. Thomas, Passaic High School. Following is the program:

Breakfast — Haddon Hall

Address—*Speech and Human Relations,* Elizabeth D. McDowell
Joint meeting with English Teachers' Association
Address—*This English Language of Ours,* Sir Denison Ross, C.I.E., English Linguist and Lecturer

Joint Meeting with
Special Sub-Normal Class Teachers
New Jersey Mental Hygiene Association
Guidance and Personnel Association of New Jersey
New Jersey Association of Psychologists
New Jersey School Nurses
New Jersey Visiting Teachers' Association
New Jersey Association of Deans of Women and Girls
Human Relationship
Address—*The Impact of Home and Neighborhood to Meet Human Needs,* William Healy
Address—*The Impact of School and Society on the Individual,* Edwin Lee
Address—*Techniques of Coordination,* Richard D. Allen

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As a part of the third annual Ohio Education Conference, the Ohio Association of College Teachers of Speech met on October 15. Approximately thirty instructors from all parts of the state and all types of colleges attended. They recommended for consideration by the State Department of Education: A Speech Major of 24 semester hours, a Speech Minor of 15 hours, a special Speech Certificate of 40 hours, and a Speech-English-Major of 30 hours.

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The Oklahoma Speech Association met February 9 at Tulsa University. In addition to the formal programs listed below, Ellen C. Henderson, Chicago, Editor of "The Speech Magazine," spoke on "A National View of Speech Education," the Elementary and Junior High Schools section observed demonstrations from the Tulsa Schools under the direction of Velma Hutcherson, the Department of Drama of Tulsa University gave a special performance of Macbeth for the Association members and a meeting of the committee for the preparation of a State Course of Study in Speech, was held.

GENERAL SESSION

Problems in Speech Education and Speech Rehabilitation
Charles Price Green, President of the Association, Chairman

The Organization and Administration of the Speech Rehabilitation Program, R. P. Kroggel, Director of Speech Education for Missouri, Jefferson City, Missouri
Discussion
Classroom Diagnostic and Remedial Procedures for Common Voice and Articulatory Disorders, Carl H. Ritzman, University of Oklahoma
Discussion
Classroom Diagnostic and Remedial Procedures for the Hard of Hearing, Amy May Doctor, Health Department, Tulsa Public Schools
Discussion

SECTION MEETING
Debate

O. W. Rush, Northwestern State Teachers College, Chairman

The Field of Rhetoric and Public Address, James Robinson, Northeastern State Teachers College
Methods in Teaching the High School Debate Course, Emogene Emery, Shawnee High School
Methods in Coaching High School Debate, Hurst Swiggart, Cushing High School
Discussion of the High School Debate Question, Resolved: *That the United States and Great Britain Should Join an Alliance.* Harvey Cromwell, El Reno High School, Chairman.

The Historical Background, Earl E. Bradley, Panhandle Agricultural and Mechanical College
The Economic Aspects, Harlan Mitchell, Seminole High School
General Discussion
Debate. Resolved: *That the United States and Great Britain Should Join an Alliance.* The University of Oklahoma versus the University of Texas.
Ted Beaird, University of Oklahoma, Chairman
Critic's decision and analysis: J. D. Davis, Arkansas City Junior College

SECTIONAL MEETING ON DRAMATICS
Ben Henneke, University of Tulsa, Chairman
Part One—Assembly Program Material
Panel Discussion: *Types of Successful Assemblies,* Students of Idabel High School under the direction of Irene Shaul, Idabel High School
Programs for the Smaller Schools, Geneva Jueschke, Washington High School
Typical Program and Successful Program Ideas from Tulsa Central High School, under the direction of Alphild Larson, Central High School, Tulsa
Part Two—Dramatic Presentations for High Schools
The Living Newspaper, Robert Whitehand, University of Oklahoma
Presenting Better Plays, Blair Hart, University of Arkansas
Open Forum: *Play Material,* Conducted by Blair Hart, University of Arkansas, and Ben Henneke, University of Tulsa
Open Forum: *Play Production,* Conducted by Mamie Gorman, University of Tulsa

Oklahoma Speech Association Officers are: Charles Price Green, President, Oklahoma University; James Robinson, Vice-President, Northeastern State Teachers College; Walter B. Emery, Executive Secretary, Oklahoma University.

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The Sixteenth Annual Convention of the Texas Speech Association met in Dallas November 25-26.

The most important item of business was the announcement that on June 10, 1938, the State Board on Classification and Accrediting passed a resolution which will allow all classified high schools in Texas to affiliate three complete years of Speech. The course of study was prepared in mimeographed form and passed out among the members of the Association with the request that they study it carefully and work with it for a time offering constructive criticism. The course of study will be presented in printed form as soon as it seems sufficiently stabilized.

This course of study was planned not for the talented few alone, but for the mass of students who need this training for private as well as public speech.

1. For the speech defective with the hope of discovering his difficulties and re-educating the speech mechanism and whole personality so that they will function properly.

2. For those of normal speech in hopes of improving abilities and broadening interests through a series of progressive speech experiences.

3. For the talented few in hopes that aid may be given to achieve creatively and artistically in the specialized phases of speech.

This course of study is divided into six semester courses, each worth one-half unit of credit. Speech I, Fundamentals, is prerequisite to all other speech courses. Pupils may then elect whatever courses they choose, but it is recommended that Interpretation, Dramatics, or both, precede Radio Speech; and that Public Speaking precede the Debate course.

A free textbook in speech was also granted. The textbook chosen was

Better Speech by Weaver, Borchers and Woolbert. A committee to study speech for teacher training was continued with the suggestion that the committee from the Speech Association work in cooperation with a committee of auditorium teachers.

The auditorium teachers section offered resolutions requesting that all auditorium teachers must major in speech in college. This resolution was in keeping with the thinking of the Association concerning the teachers of speech. In addition to that the committee is working on a minimum requirement for speech for all teachers in the elementary grades.

The formal program for the meeting included two addresses, *The Brief of the Devil's Advocate* and *The Job*, Enid Wyman Miller, Nebraska Wesleyan University, lectures and discussions on *Radio in Education, The Challenge of Public Discussion* and *Staging the Play*. The Civic Theatre presented "The White Sister" by F. Marian Crawford and Walter Hackett.

The newly elected officers of the Texas Speech Association are as follows: President, Florence Horton (Chairman of the committee on speech affiliation and historian and editor of the Association during the past year), Jr. High School, Pasadena; Vice-President, Stanlee Mitchell, University of Houston; Executive Secretary for a period of three years, J. Clark Weaver, Baylor University; Historian and Editor, Florine Fox, West Jr. High School, Waco.

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Announcement has been received of the tenth annual Speech Tournament and Drama Festival for the public schools of Utah, to be held at Brigham Young University on April 7 and 8. Registered entrants may engage in Debate, an Open Forum, Oration, Extemporaneous Speaking, Humorous and Dramatic Readings, Broadcasting, Choral Speech, Puppetry, the Re-told Story, Pantomime, or the One-Act Plays.

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The tentative date for the sixth annual Midwestern Folk Drama Tournament, to be held at the State Teachers College, Cape Girardeau, Missouri, is set for May 5 and 6. An important feature of the 1939 Festival will be the dedication of the Little Theatre in the new $175,000 Kent Library now under construction.

"A new play never shows its real merit until it is presented before an audience."

This is the basic idea upon which the Midwestern Folk Drama Festival is founded—an idea which has proved its worth in many ways since the Festival was begun as a testing ground for new plays written in the Tournament's playwriting contests. The fact that eight plays given presentation tests have been sold to publishers recently is a strong indication of the great value of the Festival.

The Midwestern Folk Drama Tournament of 1938-39 shall consist of an intercollegiate playwriting contest, a national open playwriting contest, and a presentation festival in which college, university and other amateur dramatic groups shall be eligible to present plays written for this year's Tournament.

Playwrights, directors, and students are urged to visit the Festival with an original play cast.

Voice Records

Several Ohio Colleges have set up voice recording apparatus and recording rooms to aid in speech improvement, and the correction of defects.

Ohio Wesleyan also has a soundproof room for their new radio course.

Capital University has installed a new soundproof recording room and has purchased a new recorder.

Mount Holyoke College announces the third session of its Summer School in Speech. The program this year will be enlarged to include courses in Versification, Play Production, and the Modern Dance. The term of six weeks will extend from July 3 to August 11. Information may be obtained from Alice W. Mills, Mount Holyoke College, South Hadley, Massachusetts.

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Beginning in February, 1939, the University of New Mexico plans to add to its radio activities by offering a course in Radio Play Production, in which special attention will be given to original scripts. This course, to be known on the campus as "Dramatic Art 83," will provide student and adult talent for the interpretation of worthwhile scripts sent in to us.

Here's a chance for the writer of radio plays and short stories to see how his scripts sound in actual performance; moreover, the script as altered (if altering for timing or dramatizing is necessary) will be returned to the writer so that he may later use such suggestions as he likes. If the author prefers not to permit any alterations, however, he may say so when he submits his script and his wishes will be respected.

"The most interesting feature of this attempt to cooperate with writers in offering them a free laboratory for their work is the recording of programs. Even if a worthwhile script is not "aired" the writer may hear it, at least in part, for we plan to rehearse and record one deserving script each week." The recording will be made on both sides of a cellulose disk which may be played on any phonograph with an ordinary steel needle. This disk will be sent to the author free of charge in return for the use of his script, but express charges must be collect.

"Not every script received can be broadcast or even recorded, as the budget for Dramatic Art 83 is limited, but we shall be glad to record scripts that we would otherwise return unused provided that the author so instructs us." These recordings will be made at nominal charges depending upon the size of the disk used. Prices and sizes of disks will be sent on request.

The University of New Mexico broadcasts over the commercial station KOB, an NBC affiliate of 10,000 watts and one of the country's oldest stations. Additional time is available over KGGM, the local station.

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Dramatics

The Chekhov Theatre Studio, which is now operated under the supervision of the Dartington Hall Trustees at Totnes, England, will be transferred to this country where it will establish its future home. The decision of the Dartington Hall Trustees to transfer the Studio from England to America has been due in part to the general situation in Europe today. The Studio will be situated just outside of Ridgefield, Connecticut, on a one hundred and thirty-five acre estate with its own tennis courts and private lake. The first term of the

Chekhov Theatre Studio in America will begin on January sixteenth, 1939. Mr. Chekhov is making a place for a number of talented students to join the group at this time. It is necessary for all applicants to take an audition.

Actor of the Moscow Art Theatre and formerly director of the Moscow Art Theatre Second, Mr. Chekhov founded his Studio at Dartington Hall in October, 1936. Students were selected from all over the world and embarked on a three-year training period under Mr. Chekhov's direction prior to the formation of a permanent acting company.

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Major productions at Brigham Young University this year will include "Emperor Jones," "We Are Seven," "The Ghost of Yankee Doodle," "Yellow Jack," "Merchant of Venice," "Elizabeth the Queen," "Tenth Annual Drama Festival and Speech Tournament" April 6, 7, 8, and "The Brothers."

The Dramatic Club of Marian College, Indianapolis, Indiana, presented John Masefield's Mystery Drama, "The Coming of Christ," December the nineteenth, under the direction of May E. Myers.

The Drama League of America will again sponsor the annual English Study Tour from June 28 to August 26, including the six weeks summer session at the Central School of Speech and Drama, the Malvern Festival, the Shakespeare Festival and the Oxford verse speaking contest. Further information may be secured from the Drama League Travel Bureau, Woodstock Hotel, New York City.

The Missouri Workshop at the University of Missouri has announced the following program for the coming season: "George and Margaret," by Gerald Savory; "Arms and the Man," by G. B. Shaw; "Francesca la Rimini," by G. H. Baker; and "The Circle," by Somerset Maugham.

Fall productions at Alabama College this year included "Yellow Sands," by Eden Adelaide Phillpotts; James M. Barrie's "Dear Brutus," and "High Tor," by Maxwell Anderson.

Ohio State's new drama studio is now in active use by the Department of Speech. It seats over 100 on a graduated level, and all other equipment is of the latest design. At the present time, fifteen one-act plays, and two three-act plays are in rehearsal. The emphasis is on educational dramatics.

Capital University in Columbus has also installed a new little theatre, with adequate lighting facilities.

Western Reserve's Eldred Hall is being remodeled and enlarged, through the financial aid of the Rockefeller Foundation and the Eldred Players. The new hall will provide more attractive and adequate quarters for the dramatic work.

Ohio Colleges have planned a full calendar of plays for the coming year. Forty different productions are reported by one fourth as many colleges in the state. The list includes "Berkeley Square," "Pygmalion," "The Theatre of the Soul," "Star Wagon," "He Who Gets Slapped," "Coriolanus," "R. U. R.," and many others.

Thyrsus, the Dramatic Club of Washington University, closed its season last April with two performances of Lynn Rigg's "Roadside." Productions scheduled for this season are the English 16 Plays—"One Touch of Nature," by Richard Clark; "The Clock Struck Ten," by Ralph Bradshaw; and "College Stiff," by L. W. Triefenbach; and Sidney Howard's "The Ghost of Yankee Doodle."

FORENSICS

The intramural forensics program at the University of Denver this year will have topics for discussion which have been selected by the students participating. At a general meeting, representatives from campus organizations will present topics of interest to their groups and then explain why that topic is worthy of discussion. From these subjects, there will be chosen about ten, which will form the basis for the year's speech program.

Kansas State Teachers College, Pittsburg, Kansas engaged in 227 intercollegiate debates with eight teams during the season of 1927-28. The total expense was $535. This expense included a score of oratorical extempore, poetry reading and after-dinner speaking contests. Means of transportation was by bus, the property of the college.

On December 2-3 the Kansas Delta Chapter of Phi Rho Pi at Hutchinson Junior College sponsored a speech discussion conference for high school students, in which the central theme for the discussion was, "What seems to be the best solution to the problem of Anglo-American relations?" Every student participated in six rounds of discussion, two of them relating to the commercial and economic aspects, two to the military and naval defense aspects, and two to the international political aspects and possible consequences. The students were divided into sixteen groups of six, each of the six being from a different school, and each student acting as discussion leader for one round. The sixteen groups were divided into two divisions, alternating hours so everyone might have a rest between rounds, and to give every student an opportunity to observe as well as to participate. The membership of the groups was shifted about as much as possible that there might be an extensive exchange of ideas among the participants. Each discussion group and participant was evaluated and criticized by three college students trained in discussion methods, and at the conclusion of the conference certificates of proficiency were awarded, showing the level of attainment achieved, the levels being fair, good, excellent, and superior. On the evening of December 2 a symposium-forum on the discussion theme was held, the speakers being Col. Inglis of the U. S. Army, Mr. David I. White of the U. S. Bureau of Foreign and Domestic Commerce, and Rev. J. H. Chillington who spent last summer in England. Individual speech events included after-dinner speaking, interpretative reading, and oratorical-declamation. This conference has taken the place of an annual debate tournament sponsored by the chapter, and everyone participating seemed pleased and satisfied with the change. A similar conference for junior college students is scheduled for February 3-4 on the theme, "What means may be taken to flatten out the business cycle?"

On November 29 was held the State Extempore Contest of the Michigan Intercollegiate Speech League. Ten colleges took part in this contest held on the Western campus. On November 26, Western was host to the ten high schools taking part in the tournament of the West Michigan Debate League.

Kent State was host to the Ohio Intercollegiate Oratorical Association in February.

The Debate Clinic of the Ohio High School Speech League was held at Ohio State University Dec. 2 and 3, in connection with a Western Conference Debate between Indiana and Ohio State on the evening of December 2. Anal-

ysis of the national question and a practice debate tournament made up the second day program.

On December 2 and 3, Hutchinson sponsored a Discussion Conference, the first of its kind in the Middle West. Instead of participating in debates the students took part in discussion groups, and each student acted as leader of one group. A similar conference was held for junior college students February 3 and 4.

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PERSONALS

Chester M. Wallace, 54, professor of drama at the Carnegie Institute of Technology for nineteen years, died on December 1 in Pittsburgh following an emergency operation for appendicitis.

Once called "the champion play producer of the United States" Professor Wallace had devoted most of his life to the theatre, and had seen many of his pupils rise to prominence on Broadway, in Hollywood, and on the radio.

Born in Frankfort, Indiana, Professor Wallace spent his boyhood in Willoughby, Ohio. He attended Western Reserve University, graduating with the A.B. degree in 1905. He was a member of Phi Beta Kappa and of Beta Theta Pi, social fraternity. In 1907 he matriculated at the American Academy of Dramatic Art, and in 1909 he acted on Broadway in a Shakespearean company. After several years in stock, he organized his own company, the Chester Wallace Players, a prominent repertory group of the war era. For a time, beginning in 1918, he taught dramatics at the Women's College at Western Reserve and in 1919 he joined the staff at Tech as assistant professor. He was promoted to associate professor in 1921, and to full professor in 1924, and for three years, from 1928 to 1931, he headed the department at Carnegie Tech, after which he relinquished his administrative duties in order to devote his time to directing and teaching playwriting at the Institute of Technology.

During his associaion with Tech he trained hundreds of actors and playwrights. In addition to his teaching duties which included directing in the regular session, the evening school, and the summer session, Professor Wallace was active in dramatic work in Pittsburgh. He assisted many aspiring playwrights, reading countless plays, many of them by authors he had never seen.

His last production in the Tech Little Theatre was *Merrily We Roll Along*, one of the most successful productions of the department.

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At the meeting of the Central Ohio Teachers' Association, held November 4 and 5 in Columbus, Elbert R. Moses, Jr., Ohio State U., spoke on "Speech Education in the South and in the Central States." Eugene H. Bahn, Ohio State U., spoke on "Play Production and Stage Direction."

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Miss Frances K. Gooch, of Agnes Scott College, Decatur, Georgia, reports the loss at the Cleveland Convention of the coat to blue coat-suit. It is a dark blue, of soft wool material, with a light gray lining. It has a label, "Mangone," (the tailor), and J. P. Allen, Atlanta, Ga., (the dealer). Miss Gooch thinks that perhaps it may have been carried off by mistake by someone attending the Convention, who, on discovering the error, had no way of knowing to whom it belonged.

Who's Who Among Contributors

R. W. Bardwell (*How Speech Might Function in the Elementary School*) was formerly superintendent of schools in Madison, Wisconsin. He is now employed by Row, Peterson & Company as an editor. He received his A.B. from the University of Illinois in 1910 and his M.A. from the University of Chicago in 1922. He has pursued graduate work at the University of Wisconsin. He was teacher and principal in the public schools of Hebron, Illinois, 1910-11; principal of public schools, Delavan, Illinois, 1919-24; superintendent of public schools, Woodstock, Illinois, 1914-23; superintendent of public schools, Rock Island, 1923-28, and superintendent of public schools, Madison, Wisconsin, 1928-38. He is the author of *Elementary English in Action* (1935).

Evelyn Konigsberg (*The New York City Course of Study in Speech*) is a member of the Department of Speech at Richmond High School, New York City. She has been active in the Association of High School Teachers of Speech, New York City, since 1926 and has served for six years as Secretary and Vice-President. Miss Konigsberg's articles have appeared frequently in the QUARTERLY JOURNAL OF SPEECH and in *High Points*.

H. M. Buckley (*How Speech Training is Conducted in the Cleveland Public Schools*) is assistant superintendent of the public schools in Cleveland. He holds degrees from Northwestern University and Columbia University. He is co-author of the *Buckley-White Activity Spellers* and of the *Road to Safety Series*.

Andrew Thomas Weaver (*The Case for Speech*) is Chairman of the Department of Speech at the University of Wisconsin. He served as President of the National Association of Teachers of Speech in 1927 and as Editor of the QUARTERLY JOURNAL OF SPEECH 1930-33. He is at present a member of the Executive Council of the National Association of Teachers of Speech and a member of the Editorial Board of *Speech Monographs*.

Lionel Crocker (*Charles Haddon Spurgeon's Theory of Preaching*) is President of the Ohio Association of College Teachers of Speech. He is Editor of *The Speaker* of Tau Kappa Alpha. He is a frequent contributor to the QUARTERLY JOURNAL OF SPEECH.

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